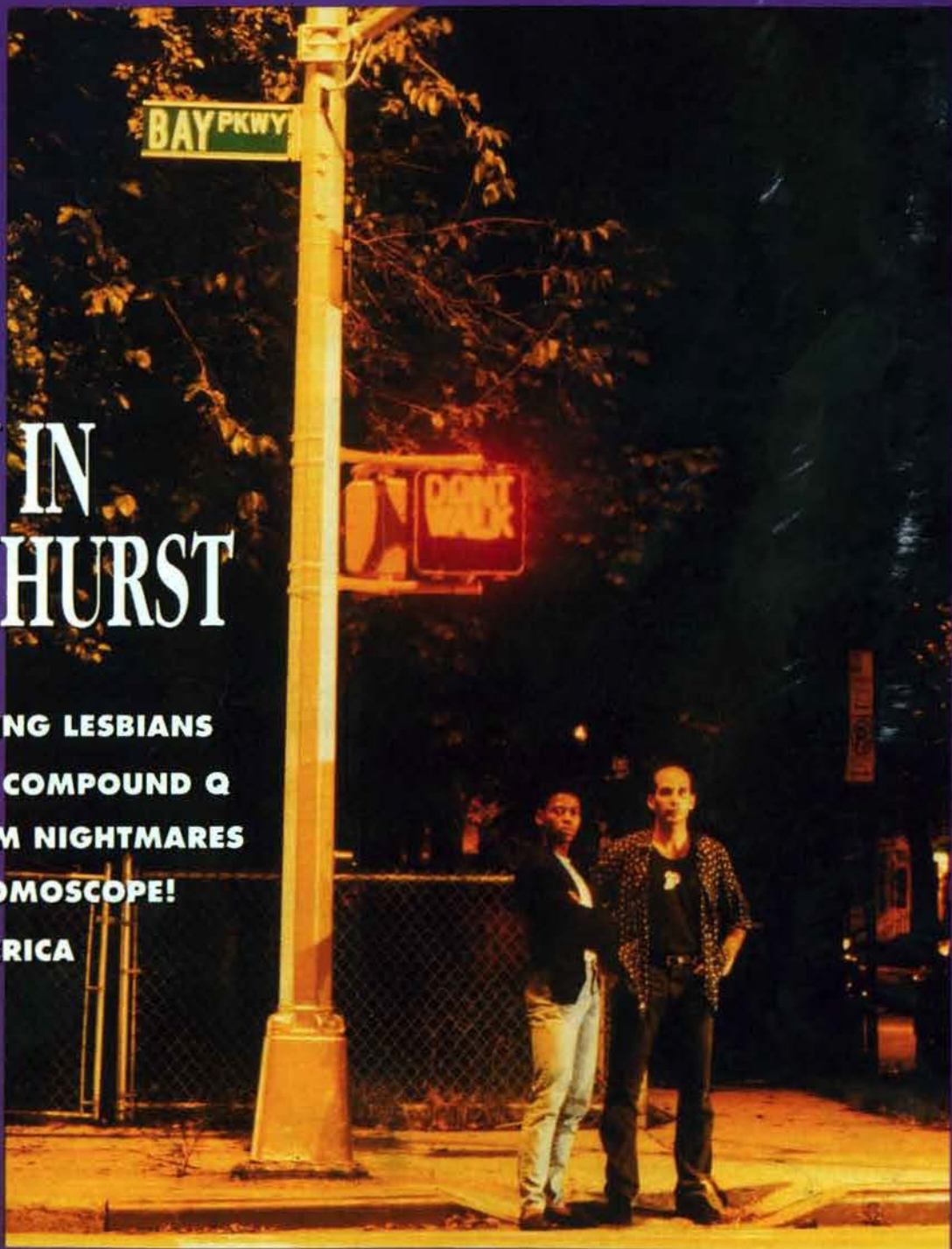


OUT WEEK

NEW YORK'S
LESBIAN
AND GAY
NEWS
MAGAZINE

GAY IN BENSONHURST

**LESBIANS BATTERING LESBIANS
HARRINGTON ON COMPOUND Q
EMERGENCY ROOM NIGHTMARES
INTRODUCING: HOMOSCOPE!
MS. LESBIAN AMERICA**



NEWS • SEXUAL POLITICS • HEALTH • THE ARTS

FALL IN LOVE

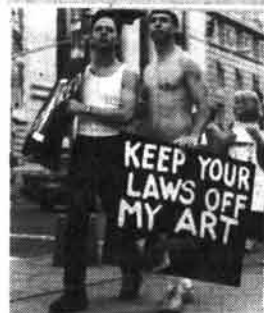


ON MARS

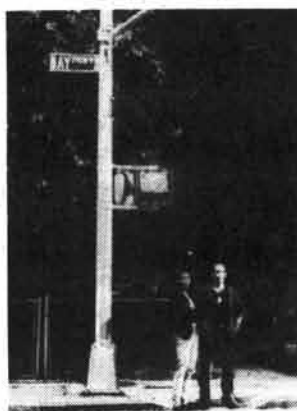
Chip Duckett presents MARS NEEDS MEN/Sunday Nights at Mars/ Drinking/
Dancing / Go-Go Boys / Drag Queens / Live Bands / DJ's Michael Connolly,
Larry Tee, Perfidia & John Suliga/from 9pm/West Side Highway and 13th Street

OutWeek
CONTENTS
 Oct. 8, 1989

NEWS



**Censorship, Art
 & S/M at the
 Corcoran, p16**
 Photo:
 Desi Del Valle



Cover Photograph by Scott Morgan

THE ARTS

Film <i>Black Rain</i> and <i>Black rain</i>	48
Art <i>The First (Amendment) Show</i>	49
Theater <i>Midsummer Night</i>	50
Theater <i>Hotel Martinique</i>	51
Music <i>Biko Lives</i>	52
Performance <i>Cafe Bustelo</i>	54
Books <i>A Chorus Line and the Musicals</i> <i>of Michael Bennett</i>	55

Political Science (<i>Harrington</i>)	28
New York Journal (<i>Wicker</i>)	31
Positive Alternatives (<i>Lederer</i>)	32

DEPARTMENTS

Outspoken (Editorial)	4
Letters	6
Sotomayor	6
Nightmare of the Week	9
Sandor Katz	30
Look Out	42
Out Of My Hands (<i>Ball</i>)	44
Gossip Watch (<i>Signorile</i>)	45
Going Out Calendar (<i>X</i>)	56
Bar Guide	58
Best Bets (<i>X</i>)	59
Community Directory	60
Classifieds	63
Personals	66
Homoscope (<i>de Zodiaca</i>)	74
Crossword (<i>Greco</i>)	82

FEATURES

George De Stefano Goes Back To The Old Neighborhood

Jack Nichols Visits The Southernmost Queer Outpost

John Umlaut With Ten Things To Do After You've Been Dragged Out Of The Closet
 By A New Magazine

Liz Tracey Produces The First Annual Ms Lesbian America Pageant

**Erich Conrad is on vacation. Social terrorism
 and Hotshots will return next week.**



34

38

44

46

OUTSPOKEN

Support Barney Frank

Scenario: You're a popular congressperson, a visible figure on Capitol Hill, an influential, engaging, successful leader, and you're a closeted gay. You realize that a lack of sexual companionship is affecting your balance and ruining whatever satisfaction you should be deriving from life. You decide to do something about it.

If you were straight there would probably be plenty of eligible people to date. You could even enhance your career by dating the right person. Then again, if you were straight the issue probably wouldn't even come up because you'd already be married, openly and publicly.

But as a secret fag, what can you do? Stop by the local gay or lesbian bar and cruise? Go to the local park or pick-up zone and hang out? Take out a personal ad saying "Queer Congressman seeks hot date?" This may seem ridiculous to some, but think about it.

Obviously Frank felt, and history would seem to agree, that if he had 'come out' and developed an openly gay social life his career would have been terminated. If you're gay and in Congress you're simply not supposed to have sex. Or if you do have sex, you aren't supposed to get caught. Or maybe gays aren't supposed to be in Congress in the first place. This is the same kind of unfair, demeaning, hypocritical double standard that has oppressed gays and lesbians for centuries.

Some people say that if Barney were straight he'd be quickly forced from office. Aside from the fact that this isn't historically true, it ignores the peculiar situation gays find themselves in. Unlike straights, we're denied the right to sexually exist in open, public ways and are then punished for seeking sexual outlets secretly. Seen in this light, Barney Frank is the ultimate symbol of the unfairness and oppression of the gay predicament in straight society, where you're damned if you do, damned if you don't and damned in between.

As part of his oppression the media has concentrated on and blown up secondary aspects of the story. The angle concerning Mr. Goble's running a prostitution service out of Frank's house is wildly exaggerated. Goble apparently had a phone service that was call-forwarded to wherever he was. As he was sometimes at Frank's, calls were sometimes forwarded there. This is a far cry from visions of him operating a major 'prostitution ring' from Frank's townhouse.

The parking ticket angle has similarly been blown out of all proportion. Show us a congressperson who hasn't squashed parking tickets and we'll show you a congressperson who doesn't own a car.

The point here is that Barney Frank, a good, decent, brilliant and honorable man, is being crucified on the altar of homophobia in the same disgusting, demeaning, rotten way that generations of gays have been disgraced and destroyed. Our community should realize that his predicament is our predicament and unite behind him. We can start by urging him not to resign or retire after this term, but to hang tough for us all. ▼

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LETTERS

Witch Watch

My sincere thanks for your literate, political, lively, humorous and visual magazine. I read several of the major lesbian/gay news magazines. *OutWeek* ranks at the top of the list.

Actually I'm responding to your "Nightmare of the Week", issue 15 (10/1/89). Governor Kean has certainly said some bizarre things linking lesbians, Satanists and Witches. As readers do know from *OutWeek's* coverage (issue 7, "Center Receives Witches' Blessing") of the Lesbian and Gay Community Services Center-sponsored Witches' blessing, there are lesbian Witches as well as

gay male Witches. As proper names referring to a religion, Witch and Witchcraft should be capitalized.

Also, Witchcraft and Satanism are not the same. Satanism is a religion that presumes a belief in Christian concepts of God and Devil. It is anti-Christian. Witchcraft is a life-affirming religion that works for the growth and development of the community, the earth and each individual. Our primary deity is a Goddess. Witches and Satanists are no more alike than Hindus and Jews.

As marchers under the "Witches and pagans of Gay Rights" banner each year at Gay Pride and meet-

ing monthly at *Open Circle* at the Center, lesbians and gay men are celebrating the Goddess and learning the Craft of the Wise or Witchcraft.

Rev. Michael Thorn
N.Y.S. Public Info. Officer
Covenant of the Goddess
Founder, *Open Circle*

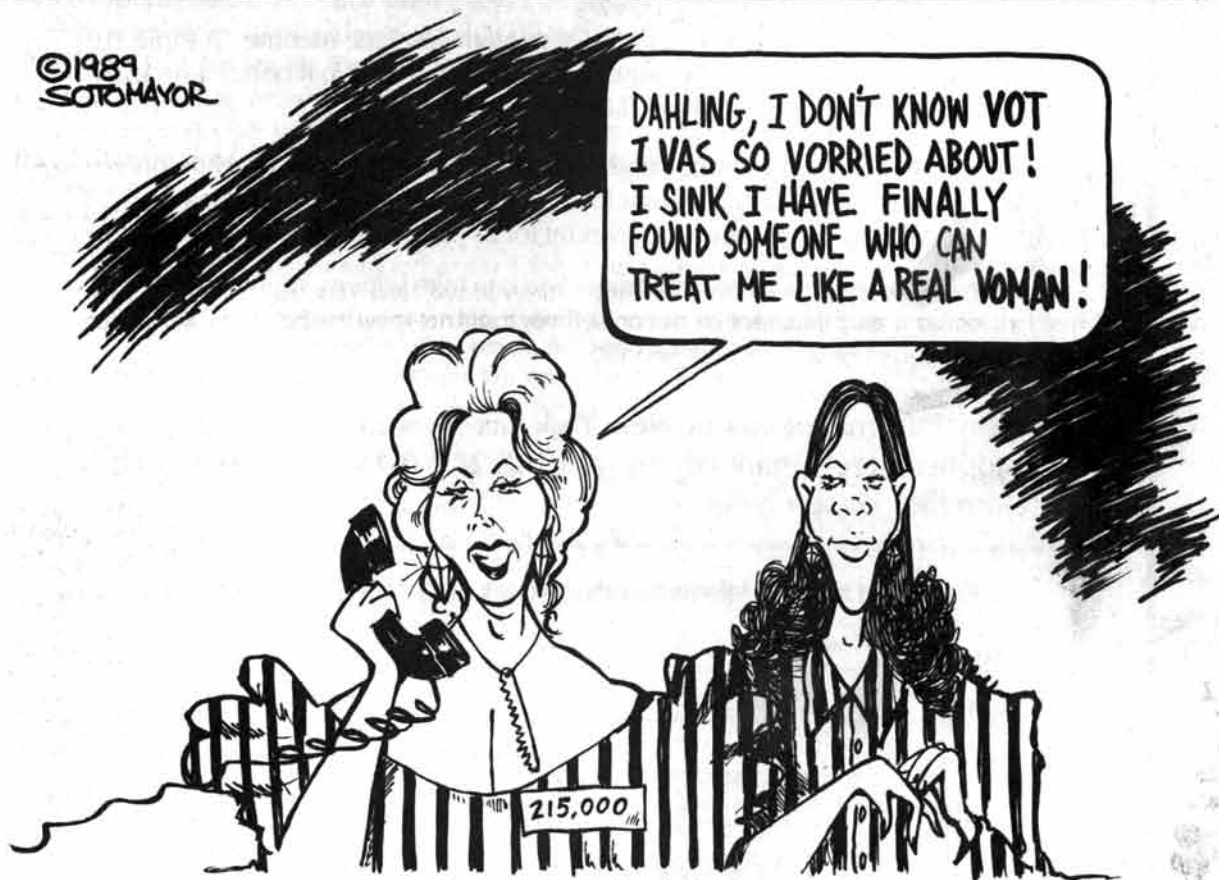
All the News That's Fit...

I'm tired of reading letters to the editor or hearing comments about your magazine in which people say that *OutWeek* is some kind of front for ACT UP. For the two and a half years between the time ACT UP was founded until *OutWeek* began publishing, there was little mention of ACT UP in the press, gay or straight. Huge demos were regularly held, and the list of accomplishments generated by ACT

UP's actions grew and grew, but you'd never have known that reading the NY papers. The *New York Times*, the *Post* and the *Daily News* ignored demos that, if they had been held by virtually any other group, would have often made the front page. What's worse, the *New York Native* had an editorial policy which banned the printing of the very words "ACT UP" under any circumstances. Even on reporting the vast City Hall demo in which thousands participated, the *Native* writers could only say the words "AIDS activists," never ACT UP.

Yet I never remember anyone complaining about this. The fact is that a lot of old-time activists are uncomfortable with the new generation represented by ACT UP, and are jealous of the

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SOTOMAYOR



remarkable successes these kids are generating. They didn't seem to mind the muzzling of what, in any other circumstance, would be considered legitimate news.

Now along comes *OutWeek*, which reports about GLAAD and Fairpac and gay and lesbian politics and health and NGLTF and GMHC and...gasp!...horror!...ACT UP. If it seems as if they report about ACT UP a lot, maybe it's because ACT UP makes a lot of news. The fact is that until there's a cure, AIDS is going to dominate gay and lesbian news, and unless a more effective organization comes along, ACT UP is going to dominate a lot of AIDS reporting. It's where the action is.

Not reporting consistently about ACT UP would be like publishing a civil rights newspaper in the early sixties and not mentioning Martin Luther King Jr., or an anti-war paper in the late sixties and omitting the Marches on Washington.

Those who despise ACT UP so much that they were comfortable when its very existence was censored in the gay press, and are now upset that it's being adequately covered in *OutWeek*, should look closely at their own priorities. Don't blame *OutWeek* for creating the news. They just report it.

Dave Hampton
Manhattan

Tersely Rage, Rosemary, and Whine

I am hearing post-Victory (Dinkins, that is) rumors that your editors (among others) did not find Mr. Dinkins' comments at the primary night victory celebration sufficient or early enough on the agenda. I was there and I can't help but differ, and strenuously.

One has to guess that the creation of history is heady stuff, and that Dinkins might well have been a little

excited that night. Even in the thick of it, he talked about and thanked his gay and lesbian supporters, just as he does at every event, to every audience all over town. He's not the sort of leader who plays to his audience: he takes wise stands based on the good advice of a diverse staff and adds to that his own wisdom. The result is that Hispanic and African-American and labor and handicapped (etc...) audiences all know that David stands strong for the liberation of gay people.



So some whiny folks think that he didn't talk about us early enough. Early enough for what? The television audience? Or to please our own petty self centered desires?

And so, too, he didn't specifically talk about AIDS. He *did* talk about adequate health care on demand, drug treatment on demand, housing for all homeless people, all of which are the issues key to solving the lack of adequate care provided by the outgoing administration. I have to tell you, I was more offended by the fact that all the speakers at the Sheridan Square rally talked about solving the narrower problem of homeless PWAs, while all around us shuffled the run-of-the-mill homeless who had been displaced by our rally.

GIVE THE GUY A BREAK! He's on our side like no politician before him. During this campaign to defeat Giuliani, we must aggressively support David Dinkins—not criti-

cize him for perceived slights. Let's wait until he wins to start carping. Then, at least, we'll know that we have a mayor who is interested in our opinions.

Rosemary L. Kuropat
Manhattan

Sell, Sell, Sell

Many gay people anxiously awaited a newspaper that would be more representative of them than the *New York Native*. Hopefully it would be less directed by its publisher to generally voice only one seemingly flippant point of view. It would be a responsible gay weekly.

Since *OutWeek* has been around, I feel as though I have an alternative to the *Native*, which is a publication equally flippant with a different point of view. The main differences being in your view on AIDS and your support of ACT UP in almost everything they do.

Your reporting on Provincetown during carnival week was extremely inaccurate and unfair. You did not care that the gay summer resident and gay tourist sometimes gives generously to various causes such as ACT UP and the Community Research Initiative. It seems that your writers rarely leave New York, so they might not know this, but in places such as Provincetown the Mafia does not control gay businesses, and gay business persons there are also sometimes generous contributors to our causes.

It's interesting how you have decided to emphasize the one or two alleged incidents of violence (not bad for New York these days) rather than the overwhelmingly enjoyable wig-out love-fest in Tompkins Square Park on Labor Day. You expressed the sentiment that the Wigstock Festival should have been halted for the alleged "violence" which occurred. This definitely could have

incited a riot and would have greatly empowered those very few people in the park who wanted us out. I think Lady Bunny handled the situation perfectly. The people who only leave their homes for a news story, like those of you who've tried to twist the reality of Wigstock for a gay-bashing headline, have not only acted irresponsibly as journalists but have given our enemies further incentives to bash us—not only will you give them publicity in your headlines, but you'll also give their photographs a better showing than those of us. And is Donna Summer so good that you can't leave her alone? With the picture of her in your publication she's never had such good publicity! As far as homophobia is concerned, I don't see how pouncing on homophobes with tubs of butter would effect any generally positive change or why a worthwhile journal would bother reporting on such a stupid waste.

In short, *OutWeek* seems to be, like the *Native*, a publication more for individual purposes of its writers than for accurate reporting to its readers. Like everything else these days in New York, its only objective is to sell.

Peter Wild
Manhattan

Disco Inferno?

I feel I must respond to David L. Cameron's letter to the editor (*OutWeek*, Sept. 24, 1989). C'mon Dave! It is not enough that Donna Summer's songs have a beat and you can dance to it. Life is not American Bandstand!

I am not an unforgiving person. Speaking personally, I would certainly be willing to forgive Ms. Summer if she simply admitted that she was wrong and sought forgiveness. As it is, she denies that she has made any homophobic remarks ever. (This is the same woman I saw a

few years back tell Johnny Carson on his show that she's never sung about sex—only love).

Mr. Cameron says this issue is just a matter of musical taste. It is not. It's not even to "simply feed a pathetic appetite for vengeance" as he implies. It is a matter of caring about what people who willingly take our money say about us. To forgive Donna Summer at this point feeds right into the self-hatred society teaches us as young homosexuals.

Mr. Cameron is right when he says protesting against the disco-evangelist won't find a cure for AIDS nor will it promote gay rights legislation. Buying Donna Summer records, however, says that public people can say what they like about us and it's okay because we're so mindless and self-loathing that we'll still worship them with cultish devotion. Get real, Dave! Pat Robertson is a dynamic speaker and can really move a lot of people—but that doesn't mean you have to send him a donation!

Bill Chaffin
Manhattan

Bash Rehash

I'd like to respond to Tom Rubnitz's letter to ACT UP, which you printed in *OutWeek's* Oct. 1 issue.

Dear Tom:

Your letter to ACT UP infuriated me, but in hopes of maybe making you think, I'll keep my anger to a minimum (except to say that your remark that "It was a rotten shame some hoologans attacked gay people at Wigstock but..." totally pisses me off. How do you, a PWA, feel when hypocrites say "AIDS is a rotten shame, but..."? Gaybashing kills lesbians and gay men! How dare you be so condescending?)

Like you, Tom, I too went to Wigstock to "celebrate in a



fantasy of Peace, Love and Wigs." I bought my first wig, my first lipsticks and eyeshadow. I came to Tompkins Square Park that day to have a really good time.

Then I heard someone announce from the stage that some gay men had been bashed at the other end of the park. I tried to ignore the news, not let it "spoil my day."

But soon someone else grabbed the microphone and repeated the news about the bashing, adding that the cops had arrested a gay bystander. Still, I hesitated, and then my brain switched on: ignoring the situation wouldn't make it go away; ignoring it would only leave that gay bystander to the mercy of the cops, the same cops who've raided lesbian and gay bars, who shoot unarmed Black children, who rioted in Tompkins Square Park last year.

It's a good thing other people responded faster than I did. The cops were letting the bashers go—allowing them to just walk away scot free—until a crowd of angry gay people surrounded both cops and bashers.

Tom, we must stop living in denial! You understand that about AIDS, you appreciate ACT UP for fighting for you, me and everyone else devastated by AIDS. Why can't you understand that denial about gay bashing must also be overcome? You ask, "What were (ACT UP) in Tompkins Square Park for? A riot?" Tom, we were there for

the same reason you were: to have a loving, joyous, sexy, silly, queer afternoon. But when men with lacrosse sticks started beating on faggots, and when the cops all but joined in with the bashers, we had to deal with what was happening. *We did not create the situation, we responded to it.* Many people at Wigstock did not respond. Or rather, they responded by clinging to their denial so fiercely that they blamed ACT UP and the other people who called on the crowd for help rather than blaming the bashers and cops.

When I arrived at the scene of the bashing, I found that my boyfriend was one of the victims of the attack! It wasn't just "some gay person," it was someone I love. And I wouldn't have known if I'd continued to ignore the incident.

Any of us could have been gay bashed that day. Many of us will be in days to come. That's the reality of being gay in a violently homophobic society. Hiding our heads in the sand gives the gay bashers (including the uniformed ones employed by the city) free reign. To protect ourselves we must protect each other.

Those Wigstockers (Wigstockings?) who tried to ignore the bashing (myself included) were not so much narcissistic—a charge you find so offensive—as cowardly, selfish and stupid for giving more importance to a performance than to the safety of gay people attacked less than a hundred from where we stood. I'm all for partying and celebrating—Goddess knows we need it! But when shit happens, we just have to deal with it.

David Robinson
Hoboken, NJ

Close Watch

In many of his recent columns, Michelangelo Signorile plays a game that

could do the gay community a great deal of harm.

Calling for others to come out of the closet is an easy way to be provocative. Calling for celebrities to do so is even more titillating. And describing someone as a cross-dressing lesbian who is laughed at by the rich and famous is not a service to our community. It is just dish.

Naming names is cheap and bitchy. In looking at people Signorile should weigh the importance of their contributions to our community, not their personal lives.

Malcolm Forbes can cruise Christopher Street in Bob Mackie and a beehive for all I care, as long as he keeps introducing Elizabeth Taylor to fatcats with money for AmFar. And if Liz Smith is spending her time jerking-off Donald Trump, so what? It keeps her other hand right where we want it—on his wallet.

Bill Berry
Manhattan

Trials and Trivializations

I can't believe that we are going through the scenario of putting ourselves into "boxes" again. Didn't we learn from the "PI/PC", "vanilla/chocolate" debates that those categories don't represent the diversity of our communities. I'm 48, I'm into sex, bars, cruising and potlucks, and I don't have any problems with phone sex ads. I also have a sense of humor but snide comments don't make me laugh. I know gay men who don't cruise, don't like j/o clubs, are vegetarians, like potlucks and wear leather, earrings, drag or all three. Where do we fit into the responses *OutWeek* editors and writers give to criticisms from some lesbians in this community?

Your editorial ("Vive la Difference") is a case in point. You condense all the criticism you have gotten

from lesbians into "some newspaper" condemning phone ads. That's like equating the women's liberation movement with NOW and then knocking it down. It doesn't reflect the range of criticism in the letters you've printed or that you've heard from lesbians, myself included. And, a gay man saying he doesn't want to read about lesbians cannot be equated with lesbians who are saying the magazine has a white male perspective. The fact is the two are not equal. White gay men have owned and do own many magazines on a local and national level supposedly geared to the diversity of our communities but which, in reality, are totally white male oriented. White lesbians and lesbians and gay men of color don't. You are talking about "equal opportunity." We are talking about "affirmative action." And, given the historic state of affairs in this community, the move is yours, not ours.

As Victoria Starr implied, the lesbians who don't care are not the ones writing to you. The ones writing, including myself, want to see *OutWeek* make it as a magazine which reflects the diversity of this community. TO do that you don't have to be "PC", "vanilla" or boring and you don't have to put down other people. So the choice is yours. I hope you can make it work for all of us.

Maxine Wolfe
Brooklyn

Cult Jam?

My name is Steve Rose and I was proud and honored to run and represent the lesbian and gay community in this historic election when the people of New York overwhelmingly dumped the racist and homophobic Ed Koch and elected the first Black Democratic Party

Mayoral candidate David Dinkins.

Primary day also brought about an historic victory for the independent, people-instead-of-profits, New Alliance Party. More than a quarter of a million votes were cast for New Alliance Party candidates with Rafael Mendez gathering 193,842 votes in his challenge to the super-rich, super-white Andrew Stein and Barbara Taylor gathered 31,968 votes in her challenge to phoney liberal Ruth Messinger. I received more votes than the other two openly gay candidates combines.

The New Alliance Party was founded in 1979 to address the failure of the Democratic Party machine to provide for the needs of poor and working people in New York and nationally. This has never been truer for the lesbian and gay community. AIDS has

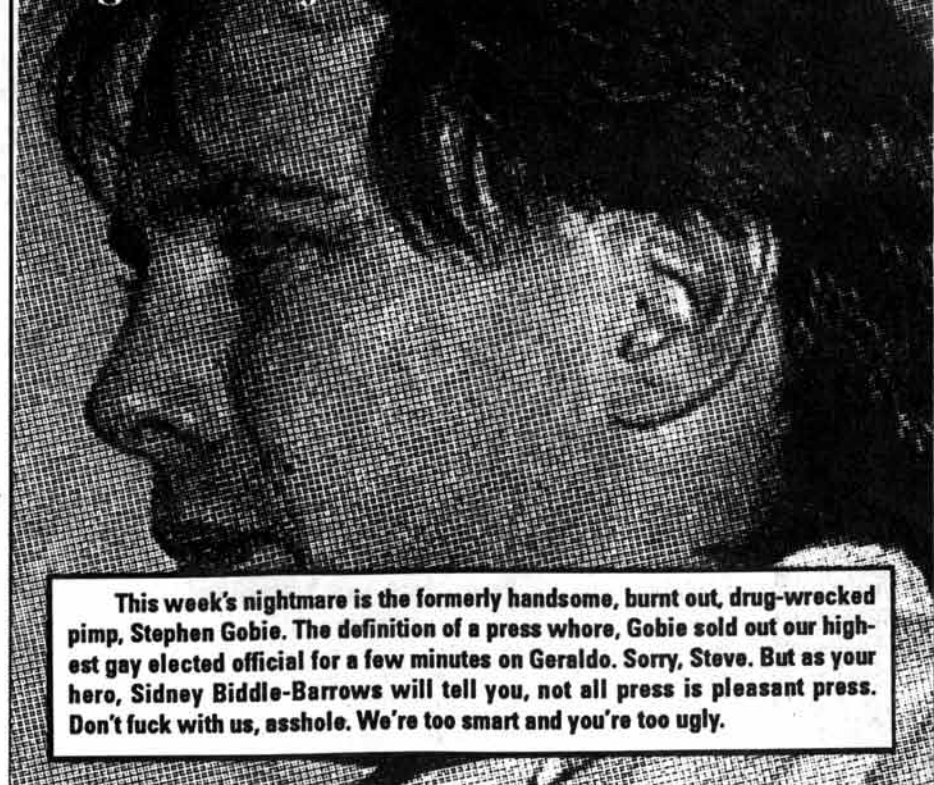
claimed the lives of over 12,000 people in this city, the majority of them gay men, over 3,000 PWAs homeless with only a tiny number of shelter beds to accommodate them (leaving aside that it's inhuman to force people with a possibly fatal immune disfunction into shelters), and homophobic violence on the rise. The Koch administration did pitifully little to address these issues, with only lip service and hired gay apologists to hold back our community's anger. It was *OutWeek*, less than a week after David Dinkins' stunning victory in the September 12th primary, that reported the anger of some lesbian and gay activists at the silence on AIDS/lesbian and gay issues after his victory. This is the very reason that Dr. Fulani and the New Alliance Party, while supporting David 100 percent,

"dogged" him. This means we followed his every step demanding that he speak out on the issues that are of critical importance to our communities, full recognition of lesbian and gay relationships and full protection for people with AIDS. We will continue to "dog" Dinkins and use our independent campaigns to raise the lesbian and gay agenda.

One troubling aspect of my campaign was the lack of coverage by the lesbian and gay press. *OutWeek* had been contacted by my campaign staff numerous times but failed to report on my historic campaign. So I call on *OutWeek* to open up its pages to my campaign so we can have an honest and open dialogue on the pressing issues that face our community.

Stephen Rose
New Alliance Party
Candidate for Comptroller

Nightmare of the Week



This week's nightmare is the formerly handsome, burnt out, drug-wrecked pimp, Stephen Gobie. The definition of a press whore, Gobie sold out our highest gay elected official for a few minutes on Geraldo. Sorry, Steve. But as your hero, Sidney Biddle-Barrows will tell you, not all press is pleasant press. Don't fuck with us, asshole. We're too smart and you're too ugly.

Gallo: Many With HIV May Never Get AIDS

Cites Variant Viruses, Co-factors

by Rex Wockner

BETHESDA, Maryland—Dr. Robert Gallo, chief U.S. AIDS researcher and head of the National Institutes of Health, recently confirmed that he told a British newspaper in late June that many of those who test positive for the antibodies to

human immunodeficiency virus (HIV-1) may not develop AIDS.

Gallo said that his statements were based on a belief that the many existing variants of HIV-1 are not equally deadly, and on emerging evidence—some of it presented at this year's International Conference on

AIDS in Montreal—that other viruses influence immune-system decline in those infected with HIV-1.

Gallo, who along with Luc Montagnier of Paris' Pasteur Institute is credited with the co-discovery of HIV,

Gallo's Humour

Gallo's theories about HIV variants, AIDS co-factors and the percentage of those with HIV who will develop AIDS give hope to HIV positives and raise possible treatment questions for those who show minimal or no signs of illness.

But his ideas are also significant in light of ongoing dissent from the U.S. government's (and Gallo's) insistence for the past five years that HIV-1 is the sole cause of AIDS.

University of California at Berkeley professor Peter Duesberg, New York AIDS physician Joseph Sonnabend, AIDS activist and People With AIDS Coalition founder Michael Callen, British author Jad Adams and many others have argued, often in complicated and well-researched presentations, that HIV is not the cause of AIDS.

Several dissidents believe that Gallo and the government are clinging to the HIV theory to save political face and protect scientific reputations. They say evidence exists that HIV is not the whole AIDS story—if any of the story at all.

Although no one has ever proven that HIV-1 is *not* the cause of AIDS, the alternative theories continue to spark interest as some HIV-positives remain healthy years after infection.

Suggestions of conspiracies to promote an "HIV myth," championed by the *New York Native*, have also been fed by occasional public questioning of Gallo's personal integrity.

As early as some 1984 news conferences, allegations circulated that Gallo did not in fact discover HIV, but rather swiped it from the Pasteur Institute in Paris—a charge that was all but proven in Randy Shilts' AIDS history, *And The Band Played On*.

More recently, reports have appeared in the *Washington Business Journal*, a D.C. weekly newspaper, alleging improper dealings between Gallo's lab associates and private commercial laboratories.

At last June's Fifth International Conference on AIDS, Gallo promised to write a book proving definitively that HIV-1, by itself, can cause AIDS. The book is still forthcoming.

—Rex Wockner



CLINGING TO HIV Photo: Rex Wockner
Robert Gallo

was originally quoted in the July 1 issue of *The Pink Paper*, a London-based gay publication, where he criticized a British ad campaign that states "the only difference between HIV and AIDS is time."

"We have no way of predicting how many people who are infected are going to develop AIDS," Gallo told *The Pink Paper*. "The best data today argues for about one-third, but there are so many variants out there. Don't start projecting that you know the future."

Variants of HIV

In a telephone interview this month, Gallo termed the report in the London paper "reasonably accurate,"

saying, "There are so many variants [of HIV] that it is impossible to say that a hundred percent of them are going to lead to lethality. In fact, I'd be very surprised if every variant caused AIDS in an individual's normal lifetime. Very few bugs do lead to a hundred percent lethality.

"Look at HIV-2," Gallo continued, referring to a second human immunodeficiency virus found most often in West Africa. "Of the thousands of people HIV-2 infected, you can count on a few fingers the ones that have developed any kind of immune deficiency. . . And you can look at HIV-2 as just an extreme variant of HIV-1. So, if HIV-2 is so much less efficient [at causing disease], what about other variants that are less variable than the

prototype HIV-1?"

Gallo added, "I don't want everybody who is antibody positive to think, 'Holy shit, it's hopeless.' It could be a third, a half [who develop AIDS]—the point is that no one can predict what every variant of this is going to do."

While reliable tests for antibodies to HIV-1 and HIV-2 exist, there are currently no generally available tests that can distinguish among other potential variants of the viruses.

Implications for AZT

Gallo also responded to questions about the treatment implications of recent government studies showing that AZT slows HIV activity. (AZT, a drug with sometimes serious side

effects, is currently the only federally-approved anti-viral treatment for HIV infection.) The studies did not take into account the possibility that various strains of HIV might cause varying degrees of illness.

Gallo was asked if all cases of HIV infection should be treated equally, given the possibility that some variants may theoretically not lead to life-threatening illness.

"That's an extremely good question," Gallo responded. "I would base it on odds. If I were antibody positive, I would take AZT the day I learned I was infected, if I could afford it. Too high a percentage are suffering too much from this virus. I would take low-dose [AZT] and

See GALLO on page 41

Government Scientists Blast Burroughs' Chief

by Gabriel Rotello

NEW YORK — Five top government scientists blasted Burroughs Wellcome chief T. E. Haigler Thursday for asserting that his company discovered and developed the anti-AIDS drug AZT.

In a letter to *The New York Times*, the scientists termed Haigler's recent claim that AZT was essentially discovered and developed by Burroughs "astonishing," and claimed that Burroughs actually obstructed AZT's development.

"One of the key obstacles to the development of AZT was that Burroughs Wellcome did not work with live AIDS virus nor wish to receive samples from AIDS patients," the letter said.

Haigler also made his statements in a letter to the *Times*, protesting a recent editorial accusing the company of price gouging.

The drug giant has been under attack by AIDS advocates, who claim that AZT's price is exorbitant. Burroughs executives, who recently lowered the price of AZT by 20 percent, attribute its high cost to the expense



BLASTING BURROUGHS' "ASTONISHING" LIES
Photo: Jane Rosett
NCI's Dr. Samuel Broder

of research and development.

The letter's authors, including Dr. Samuel Broder, Director of the National Cancer Institute, also made the following points:

- Burroughs did not invent AZT. It was created in 1964 by Jerome Horowitz, using a government grant.

- The first demonstration that AZT would work against retroviruses was made in Germany in 1974 by Wolfgang Ostertag.

• It was the National Cancer Institute, working with scientists at Duke University, that developed the idea that AZT would work against AIDS and first administered AZT to people with AIDS, not Burroughs Wellcome.

The letter writers were co-authors of the first medical papers describing AZT as a treatment for AIDS, published in 1985 and 1986. In addition to Broder, they are Hiroaki Bitsuya, Kent Weinhold, Robert Yarchoan and Dani Bolognesi.

Kathy Bartlett, a spokeswoman for Burroughs, claimed that the letter was the result of a misunderstanding, adding that Burroughs has "an excellent relationship with the scientists involved."

Bartlett told *OutWeek* that Haigler "never said that Burroughs didn't get help from the government," in developing AZT, labelling the company's relationship with the feds "a model of cooperation." Bartlett did not dispute specific charges made by the scientists' letter.

"Very early on we did not have the facilities to handle the AIDS virus," Bartlett added. "But we do now." ▼

News

"The Bone Heals, But Your Heart Doesn't" Lesbian Battering: An Interview

Fighting Invisibility is a series of occasional articles on subjects not often discussed in relation to the lesbian community. This article is the first in that series.

by Victoria A. Brownworth

Spousal abuse is pandemic in America. Over half the women in the U.S. have suffered some form of violence from their husbands or lovers in the course of their relationships. Over 85 percent of all women who are murdered in the U.S. are killed by domestic violence.

Until a decade ago the extent of this violence remained hidden. Women did not talk about it, and the legal structure left women with little judicial recourse. Even today it is estimated that the number of battered women's shelters nationwide can only handle one percent of the actual number of women whose lives are threatened by domestic violence.

A decade ago, under the scrutiny of feminism and the women's movement, the legal system began to change in the area of domestic violence. A pattern also began to emerge of women killing their abusers. When a Michigan woman burned her husband to death in his bed, the defense argued that she did so because of "battered spouse syndrome," a term developed by psychologists and experts in the field of domestic violence to describe what happened to women after a prolonged period of being battered. Such women, it was argued, lost all perspective on their situations, felt in danger of being killed (a not unfounded fear) and often believed that the only recourse was to murder their abusers. Hedda Nussbaum is perhaps New York City's most celebrated

victim of the syndrome.

In June, a West Palm Beach, Florida woman was brought to trial for murdering her lesbian lover. Her defense was the battered spouse syndrome—the first time that defense had been used in the trial of a lesbian or gay man.

Annette Green was found guilty of second-degree murder in the shooting death of her lover of 11 years, Ivonne Julio, on August 31. The defense argued that Green was a victim of the syndrome, charging that Julio had battered her for the entire length of their relationship.

Lesbian battering has only come out of the closet recently. Domestic violence has long

been assumed to be a heterosexual woman's problem because women were believed to be "equal" (that is, non-dominant/submissive) partners in a relationship. Others believed that if such violence did exist between women, it could be neither extensive or serious, because women are more likely to be of equal physical strengths.

But writings, research and case histories have proved otherwise. Though the levels of severity may differ, preliminary reports indicate that over 25 percent of lesbians are or have been in a battering relationship.

Battering is defined as extremes of violence. It begins with shoving and pushing, slapping, kicking, arm-twisting and biting, and can escalate to severe beatings with broken bones, lacerations, stabbings and even death.

Kimberly and Diana are both professional women in their early thirties.

They were involved in a live-in relationship for nearly eight years. They dissolved that relationship a year ago when Diana left Kimberly for another woman. For the entire length of their relationship — even their courtship — Diana battered Kimberly.

The women no longer speak, though they have many mutual friends in their small lesbian community in New England. Their friends were unaware of the battering according to both women, though Kimberly has told many of her friends since the relationship ended. The women agreed to be interviewed for this article provided their real names were

not used nor the name of the town in

FIGHTING INVISIBILITY

which they live.

Both women come from backgrounds where alcohol led to various forms of abuse. Kimberly describes her family as "the typical upper-middle class hell hole. It was a small family and I was the candidate for the violence. My father never hit my mother but he made up for it with me. My mother was also violent toward me but because she was smaller than I was I never felt that I could hit her back."

Diana also describes her family as alcoholic and dysfunctional. "I was abused by a lot of the men in my family. But in the sort of working class family I grew up in, drinking is a part of life—it isn't considered a problem at all. And a certain amount of physical violence is accepted too. All my mother's friends got slapped around, so it seemed normal that my mother and I did too."

The women both spoke of a very strong physical attraction between

them when they met. "Our relationship was always very physical. We touched each other a lot, we wrestled and played rough together. There was nothing negative in that," said Diana. But Kimberly remembers a party they attended early on in their relationship. "I'm quite well-known in our community and at parties I tend to get a lot of attention and asked a lot of questions about my work. At the first party we'd gone to together as a couple, Diana got angry and said I was ignoring her. We had this huge fight outside afterwards and she hit me in the face. I hit her back. She hit me again. It stopped there but it was a signal that this was something that could happen between us. And it was a signal I ignored."

Kimberly blames alcohol for a lot of the abuse between the two women. She says that Diana has a problem that she refuses to acknowledge, and that her drinking makes her violent. Kimberly said that many of the serious fights they had in their relationship were precipitated by arguments over Diana's drinking or when Diana had been drinking or when they both had been.

Diana sees it differently. She acknowledges that she has had problems with drinking but that most of them were "brought on by Kimberly's behavior. I drank because of things that happened between us and I hit her because of how she treated me. Kimberly is a mistress of the nasty comment and that really can be inciting when you're already angry."

Diana blames Kimberly for the violence. "I never hit any of my other lovers before her. She would push me to acknowledge issues I wasn't ready to face and then be hurt when I didn't compliment her on her insight but instead got angry. She also really enjoyed making me jealous. She had numerous "fans" and she would play a lot of games with other women to get my attention. And though I did hit her she often hit back."

Kimberly agrees that there were instances in which she may have precipitated Diana's anger but doesn't feel the violence was warranted. "We'd have these terrible fights that you could hear down the block. It

BATTERED BRIDE

Annette Green on trial for murdering her lover.

was awful. And then she'd smack me or throw me up against a wall or a doorway. She was always threatening to leave me and then I'd beg her not to and she'd hit me again. When I look back on it now it really sickens me to think about it but then it almost seemed normal. You'd reach a point in the fight where you'd say to yourself, 'It's almost over now, she's hit me X times.' I don't know what the neighbors thought. No one ever called the police. It wasn't like we were women who didn't know enough to keep this from happening. But we just didn't know how to stop it. And you always think you're the only one in this kind of a situation."

Kimberly says that there were things she tried to do to stop it. She'd try to make her lover think about what she was doing at the time. Sometimes it would work but other times it had no effect. "You never want to bring the subject up when you aren't having a fight. But you get scared and you wonder when it will happen again, and if next time will be the time she really hurts you in some kind of permanent way."



Photo: The Weekly News

Kimberly doesn't understand what went wrong in the relationship, but Diana blames Kimberly, claiming that she never thought Diana was "good enough or smart enough" for her. Kimberly says that isn't true, that she loved—still loves—Diana deeply. Both still feel a lot of anger about what happened between them.

"I feel that I've been pegged as a batterer and that that isn't fair. One of the reasons I agreed to talk about this is because I think there is more than one side to this issue and it isn't necessarily that because I am the stronger of the two of us and because I drink and come from a working class background that I'm like an abusive man. But Kimberly brought a lot of what happened on herself. She was extremely verbally abusive to me and that's part of abuse. And from what I've read and heard about lesbian battering, this is a pattern. One woman is verbally abusive and the other hits back physically. I frankly think that what someone can say to you can be far more damaging than a slap or even a broken bone. The bone heals but your heart or psyche doesn't."

Kimberly responds by saying that she thinks there is no excuse for

physical violence. "Yes I have an awful talent for saying nasty things in a fight. But Diana has said her share of nasty things to me as well and I really don't think that you can justify throwing or slamming someone against a wall so hard they pass out and you have to call the rescue squad. I used to ask myself why I was putting up with this and then she'd apologize and we'd be very loving and it would seem to be fine. Then it would begin again weeks later.

"I don't see myself as a victim—that certainly isn't how I act in the rest of my life and yet Diana is right when she says I've been hit before, by my husband and by two other women. And there is a point where you start to wonder if you in fact *are* to blame. I just want Diana to acknowledge what she did and say that she's sorry and that she won't ever do this to another woman. I really want to hear that from her."

But Diana has no intentions of apologizing to Kimberly or making her promises. "I never hit another woman other than Kim and I don't think I ever will. I don't blame myself for this problem. We were both to blame. I'm sorry I hit her and hurt her but I'm not sorry for doing it when I

did—I think I had good reason and I think basically it is her fault, not mine. Think about it: She's been hit before by other people, and I've never hit another woman except for her. Who's the problem here? Me or her?"

Both women agree that there is a lot of covering up that goes with the patterns of abuse—lying to doctors and friends and family about the injuries, even if they are minor, becomes a habit. Kimberly once had such bad bruises on her arms and back from a fight with Diana that she told her doctor she'd been raped rather than tell the truth.

Kimberly wants other women in her situation to know that they're not alone. Diana wants other women in *her* situation to know that they're not to blame.

Kimberly says: "I think that what happened to Annette Green and Ivonne Julio could happen to any women in that situation. You can't control the way things go. At first it's slaps, then punches, then you get thrown down stairs and then I guess it's knives and guns, broken bones. Violence feeds on itself. And there is a rage that is unleashed in these situations that the women themselves can't control. It's almost self-perpetuating,

that kind of violence."

Statistically a woman who is battered by one person goes on to be battered by others in other relationships. Acknowledging the problem and seeking outside help seems to be the only way to stop the pattern.

Batterers, on the other hand, continue to batter as well but may not do so in every relationship. However, if they do, the violence tends to escalate dramatically in each successive relationship. The result is often murder, though there are fewer recorded cases by far among lesbians in battering situations than there are in heterosexual relationships.

There are many services for women who are victims of domestic violence, but there aren't very many that address lesbian battering issues. Many shelters question if the lesbian victim might herself be a batterer, and few shelters or services are equipped to deal with the special needs of lesbian victim/survivors, or with lesbian batterers themselves who also seek help.

There is little help that has been offered by the lesbian community to women in these situations, and the community has found the issue a problematic one in other areas as well.

This reporter and several friends assisted a woman being battered by her lover at a recent women's festival, but were told by the other women in her cabin that they had not intervened when she had asked for help because they thought it was a "lover's quarrel." The festival's security refused to expel the batterer and the mental health workers removed that battered woman from her cabin rather than the woman who hit her. One festival coordinator said that there were far more serious problems to be dealt with at the site.

This kind of response within our own community helps to isolate both the woman being battered and her victimizer. Programs and groups addressing the issue—which is clearly on the rise—need to be formed. And the problem itself needs to be addressed in an ongoing manner in the lesbian and gay press. ▼

Getting Help

There are currently no shelters in New York City specifically for lesbian survivors of domestic violence. The following battered women's shelters are not lesbian-identified, but are receptive to assisting lesbian survivors. The list was compiled with the assistance of the Lesbian Switchboard and the Gay and Lesbian Anti-Violence Project.

— Andrew Miller

Aegis House 212-733-4440

Henry Street Shelter 212-766-9300/475-6400

Park Slope Safe Homes 718-499-2151

Women's Survival Space 718-439-7281

Sanctuary for Families 212-582-2091

Hotlines:

Domestic Violence Program at the Anti-Violence Project 212-807-0197

Lesbian Switchboard 212-741-2610

Gay and Lesbian Switchboard 212-777-1800

Middle Earth Switchboard 516-679-1111

Katie Doran, lesbian and gay community liaison to the Manhattan District Attorney's Office 212-553-9291

Corrections

In its last issue, *OutWeek* inadvertently printed three photographs without attribution. The photos on pages 22 (St. Vincent's Hospital) and 27 (Bob Rafsky) were taken by T.L. Litt; the photo of Simon Nkoli on page 24 is by Ellen B. Neipris.

Sorry, girls.

Because of a production error, a line was omitted from Michelangelo Signorile's sidebar to the story, "Burroughs Cuts AZT Price 20 Percent." The last sentence in the first column on page 54 should read, "You can call and lodge a formal complaint or simply repeat the words 'AIDS profiteer, AIDS profiteer, AIDS profiteer . . . ' until they hang up," . . .

Sorry, Mike.

Cliff O'Neill and Cliff D'Neill are not two different people, despite page 21. (But Keith Miller and Andrew Miller really *are* two different people.)

Sorry, Cliff.

Finally, in Bob Lederer's column on AIDS and Chinese medicine in the September 18 issue, several lines of type were dropped in the paragraph listing NYC acupuncture clinics geared to low-income people with AIDS or HIV infection. The corrected information follows. Call for details, appointments, fees, etc:

Lincoln Hospital Acupuncture Clinic, 349 East 140th St., South Bronx, 212-993-3100

Hilman Health Center, 16 East 16th St., Manhattan, 212-924-7744, x 252

Stuyvesant Polyclinic, 132 Second Ave., Manhattan, 212-674-0220

Gay Men's Health Crisis, 129 West 20th St., Manhattan, 212-807-6672

Sorry, Bob. ▼

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APARTMENTS



ARTISTS SHOULD BE OBSCENE AND NOT HEARD?

Lady Liberty and friends zap censorship at Federal Plaza, NYC, August 29, 1989.

Photo: T.L. Litt

The Corcoran Gallery: Beyond Christina's World

Artists Paint the Museum out of the Picture

by Catherine Saalfeld
and Cliff O'Neill

When the director of the Corcoran Gallery of Art in Washington, D.C. decided to cancel its June exhibit of photographs by Robert Mapplethorpe, she never expected artists, arts benefactors, the lesbian and gay community and members of Congress to respond the way they did. But after her lukewarm attempt at neutrality exploded in her face, she and the museum are mired in a nationwide uproar about censorship and the First Amendment.

At the time, museum head

Christina Orr-Cahall claimed that she had halted the gallery's plans in order to avoid political controversy. The retrospective of the late gay photographer's work was cancelled over a weekend, just two weeks prior to its opening, without the prior knowledge of the show's curator.

NEWS FOCUS

Seeking to mend fences after a rash of negative press, demonstrations, protests, letters, Congressional lobbying efforts and a boycott of the museum by several artists who were

to exhibit their work, the museum issued a statement Sept. 18, expressing its regret for the decision.

"By withdrawing from the Mapplethorpe exhibition, we, the Board of Trustees and the Director, have inadvertently offended many members of the arts community, which we deeply regret," the tersely worded statement read. "Our course in the future will be to support art, artists and artistic freedom of expression."

Just prior to the statement, issued months after the cancellation of the controversial display, which featured

See CORCORAN on page 18

The Move to Outlaw S/M Art

S/M Activists Debate

Meaning of Censorship

by Jon Nalley

NEW YORK—Overlooked in the debate over the cancellation of Robert Mapplethorpe's exhibition have been S/M issues surrounding that gay artist's work and Senator Helm's specific attack on S/M, say gay S/M activists. To this end approximately two hundred packed Gay Male S/M Activists' (GMSMA) September 27 forum at the Lesbian and Gay Community Services Center which explored the noted photographer's ties to and the Helm's Amendment's impact on the S/M community.

The first artist to make S/M a legitimate subject for art and to elevate S/M beyond pornography and documentation, they viewed slides of Mapplethorpe's work—some from the private collection of a GMSMA member. Different perspectives on Mapplethorpe and Helms were offered by *Village Voice* arts editor Richard Goldstein, writer Gary Indiana, and National Gay and Lesbian Task Force (NGLTF) Privacy Project director Sue Hyde.

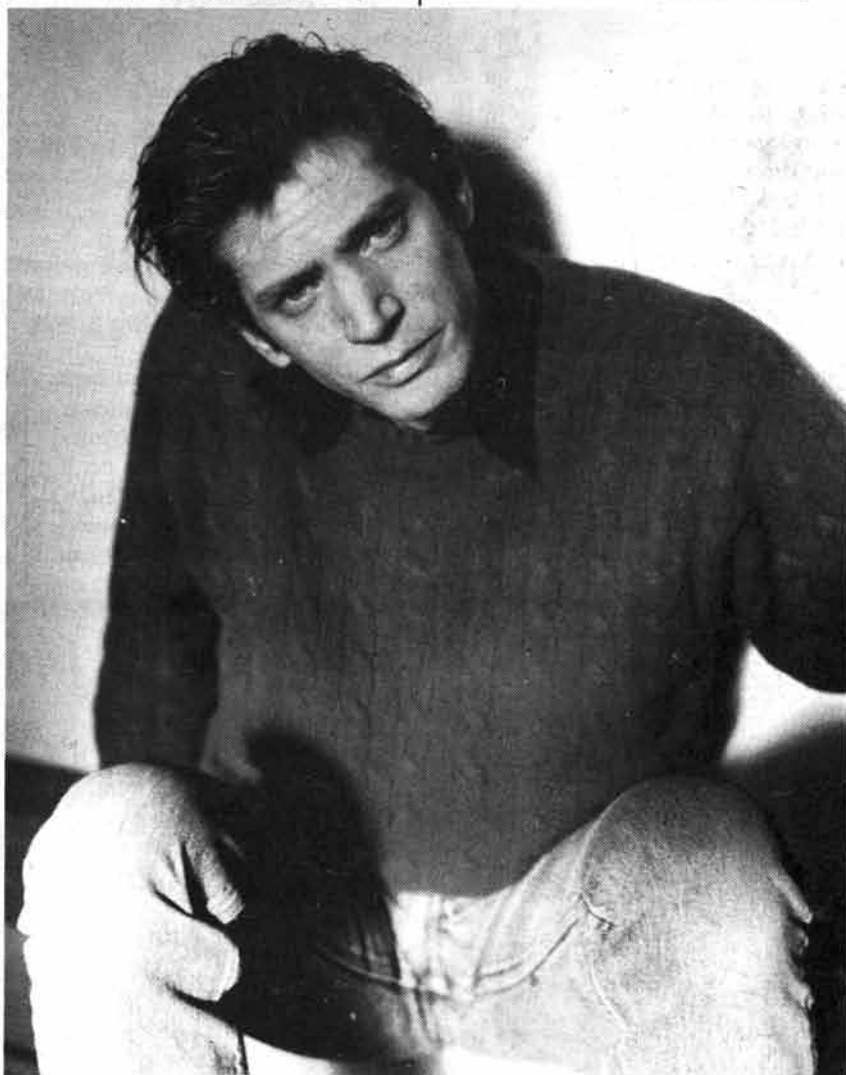
Grimacing as he apologized for his written remarks—prepared "for a *very straight* group of museum people in Chicago"—Indiana put into context Mapplethorpe's career which started with doing Polaroid work in the early 1970s. He also noted the importance of the artist's lover and patron Sam Wagstaff, a noted curator of Modern Art at the Detroit Institute of Art. Viewing art institutions as having the responsibility to take risks and be confrontational, Indiana noted that Mapplethorpe's S/M photos were never shown until last year's groundbreaking show at the Whiting Museum—which he doubted would have been done had the artist not been dying.

"Robert took a lot of shit from the gay community" when he was alive, Indiana reminded the audience.

"The worst press he ever received was from the gay press." He remembered attacks on Mapplethorpe for being "politically incorrect" and representing images which made certain sectors of the gay community uncomfortable. Indiana credited the artist for bringing the various parts of the sexuality spectrum into view and cited, as redeeming, the pornographic aspect

of Mapplethorpe's work which challenged "the sexually crippled and repressed" who see pornography as "ipso facto evil." The writer bemoaned official culture's "vocabulary of shock," in which things familiar to people in the late eighties are called shocking. "To be shocked by things we know is brutality."

See S/M on page 19



THE ARTIST BEHIND THE UPROAR
Robert Mapplethorpe in 1987

Photo: Jim Marks

CORCORAN from page 16

several homoerotic and sadomasochistic images among other more traditional still lifes and portraits, realist painter Lowell Nesbitt wrote the Corcoran out of his will, depriving the gallery of an estimated \$1 million.

The funding controversy began last spring when conservative members of Congress railed against two small NEA grants used to finance a tour of the Mapplethorpe retrospective and a work by artist Andres Serrano, which portrayed a crucifix submerged in a jar of urine.

Sen. Jesse Helms (R-N.C.) seized the opportunity created by the controversy over the Corcoran's decision to cancel the show to propose an amendment to the appropriations bill covering the NEA's funding that would ban the organization from funding art which is "obscene, indecent, or homoerotic."

As part of the gallery's conciliatory gestures towards the arts community, Orr-Cahall has since spoken publicly against the Helms amendment, and the gallery has sent out a mailing opposing the measure.

Although the Helms amendment originally passed the Senate on a

**S & EMBARRASSMENT**

Anti-censorship demo at the Corcoran, June 6, 1989.

Photo: Jim Marks

voice vote, it lost a key round Sept. 13 when the U.S. House of Representatives voted 264 to 153 on a technical maneuver preempting a vote on it, after Rep. Sidney Yates (D-Ill.) dubbed the amendment itself "pornographic." On September 29 the Senate

reversed itself and voted 62 to 35 to strike the amendment from the military appropriations bill to which it was attached. The bill is now headed for a House/Senate conference committee.

Meanwhile, the Corcoran, in more attempts to redeem its reputation, approached Group Material, an artists' collective, to curate a Corcoran show about censorship, not knowing that a member of the collective, Julie Ault, is married to Andres Serrano. Group Material refused.

Calling the Corcoran "a wishy-washy liberal institution," Group Material member Felix Gonzalez-Torres said, "They don't really want to address or create a discourse on the issue of censorship and the right-wing attack on culture. They just want to save face, and fix their reputation."

And many artists feel that the Corcoran's statement is inadequate. Some have called

for Orr-Cahall's resignation. Annette Lemieux, a painter who cancelled her one-woman Corcoran show, told *The New York Times*, "It was not the kind of apology I was looking for. The only word I heard was 'regret'; everyone regrets the situation."

Piss Off

PHOENIX—The MARS Artspace, an avant-garde art gallery which receives funding from the NEA, recently displayed an artwork which consisted of a photograph of Jesse Helms in a mason jar filled with urine.

The artwork by artist Cactus Jack was allegedly intended as a political satire in response to the "Piss Christ" controversy.

Jason Sikes, artistic director for the gallery, told the *Washington Times*, "My immediate reaction was that it was hilarious. My second reaction was that if we put it up, it could cause us problems."

Although Sikes told the *Times* that the gallery received \$20,000 from the NEA last year, a NEA spokesperson said she could only find \$8,000 in grants to MARS from 1988, according to the *Times*. — **Cliff O'Neill**

Piss Moses?

WASHINGTON—During House floor debate on Helms' NEA funding amendment, longtime arts advocate Rep. Sidney Yates called the Helms measure "pornographic," insisting it would amount to censorship.

But Rep. Henry Hyde (R-Ill.) disagreed. Referring to Andres Serrano's "Piss Christ," Hyde said, "I would suggest that the emotive response would be quite different if it was a Star of David submerged in urine. I dare say that if it was a bust of Martin Luther King it would last a minute and a half, and [Yates] would be here leading the fight to bar that kind of abuse."

Yates, who is Jewish, disagreed, although he did express his displeasure with both Serrano's and Mapplethorpe's subject matters. — **Cliff O'Neill**

S/M from page 17

Indiana asserted that straight society and the art world saw the artist's death from AIDS as a parable on the wages of sin and a way to close the book on supposed sexual excesses of the 70s that he captured on film. The *Voice* columnist felt the artist had successfully accomplished "what he wanted to do with photography [which] was more startling and ambitious than what was done" before.

Richard Goldstein challenged the view that Mapplethorpe's work was a promotion of the values of S/M, pornography and sexual heterodoxy. Rather than seeing the power of the artist's work in terms of pornography—which he viewed as stylized representations in which no one is ever sick, ages or sneezes, Goldstein felt the core of Mapplethorpe's talent lay in capturing images "fraught with anxiety as well as arousal." Citing the famous work in which a man wearing a polyester, three-piece suit has a large cock sticking out, Goldstein felt that the artist challenged the racist ideology which would lead a white man living in 20th century America to see the "effusion of primitive into civilized" as arousing.

The true power of Mapplethorpe's work, Goldstein believed, was his ability to confront such images through distressing voyeurism which "forces the realization that these images are universal whether we sublimate them or not." The writer dismissed comparisons of Mapplethorpe to Nazi propagandist Leni Riefenstahl, asserting the former's humanistic and organic images of people as they are varied immensely from the "idealized" studies of the latter.

He also believed that homophobia and the representation of male on male images, couched in S/M by Helms, was the true crux of the Mapplethorpe/NEA controversy. Calling Helms the virulent ringleader of official homophobia, Goldstein told the audience that the North Carolina Senator is "the McCarthy of the eighties, and we are his enemies."

A founder of the Cambridge Feminist Anti-Censorship Task Force (FACT) which, in 1985, successfully

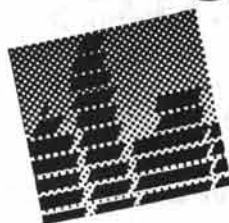
fended-off the first ballot initiative to approve an Andrea Dworkin-inspired anti-porn ordinance, Sue Hyde cautioned GMSMA members not to view the NEA funding controversy—the first time a proposed Federal law has mentioned sado-masochism—as an "esoteric D.C. fight between ivory tower artists" and mean-spirited conservatives. Rather, they must see the Helms amendment as a direct assault on those groups most readily seen as sexual and a way to hide the existence of our community by denying it recognition and documentation. After quoting Bertolt Brecht's remark that "art is not just a mirror held up to reflect reality; it is the hammer and anvil which shapes it," she added that the government "cannot take our taxes and then deny our existence!"

Not optimistic about the outcome of the NEA controversy, Hyde asked GMSMA members to be vigilant in regards to an ideology of cultural supremacy and sexual purity—disguising itself as Christianity—that she termed Christofascism. "In the Christofascist social order, father dominates the mother, mother procreates, and kids vegetate in front of the TV," she asserted, warning that Helms was "promoting this ideology at our expense."

However, she lauded the bravery of such artists as Annette Lemieux and the *Group Material* collective who have refused to show at the Corcoran in light of that institution's pulling the plug on the Mapplethorpe exhibition. Hyde commented on the resignation of the Corcoran's curator of photography and the "open rebellion" in that institution where staff and students at its attached school have asked director Christina Orr-Cahall to resign for her capitulation in the face of Helms' saber-rattling.

"The government which wouldn't spend a dollar to tell [Mapplethorpe] to wear a rubber," now wants to deny a space to his work, Hyde commented on the artist who she felt was being used as a lightning rod in the same way as Congress member Barney Frank (D-MA). Noting that he had been abandoned "at least twice" by our government, she asked the gay community not to abandon him as well. ▼

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News

Anti-Gay/Lesbian Crime at Record Level

Anti-Violence Project Swamped; Deluge of Court Cases

by John Umlaut

NEW YORK—"This past July was our busiest month in history," said David Wertheimer, reflecting on a summer that saw an explosion of antigay bias crime. "We had 85 new cases in July alone, of which 59 were classified as bias-related violence." More than half the victims required medical treatment; several were hospitalized.

As executive director of the New York Gay and Lesbian Anti-Violence Project, headquartered in the Lesbian and Gay Community Services Center at 208 West 13th Street, Wertheimer said more cases are being reported, more are being prosecuted and a few notable victories have been scored [see sidebar].

The response of the NYC Police Department to bias incidents is improving gradually, he said, "although we still have a long way to go." The Bias Incident Investigating Unit has nearly doubled the number of lesbian and gay cases they investigated every year since 1985.

Wertheimer also complimented the Manhattan District Attorney's office for maintaining a full-time liaison to the gay and lesbian community—Katie Doran—to track bias-related crime cases.

"In a sad way," he reflected, "the



"WE ARE ALL RESPONSIBLE"
David Wertheimer

Photo: T.L. Litt

rise in antigay bias crimes indicates that our community is increasing in strength. The goal of bias-related violence is to intimidate us and make us invisible, by scaring us 'back into the closet,' just as Yusuf Hawkins was a visible African-American in a community—Bensonhurst—that didn't want to see that.

"I think," Wertheimer said, "that

attempts to intimidate the lesbian and gay community will fail utterly."

Video For All Cops

This spring, all New York City police were shown a video, *Anti-Gay Violence*, that discussed examples of crimes based on sexual orientation or perceived sexual orientation. Wertheimer said that while police response still varies greatly from precinct to precinct, the attitude of a precinct's commanding officer can make a great difference.

He cited the example of a man who was gay-bashed in midtown around 10:30 pm on September 20 and then called the police. The first officer to arrive asked him whether he was gay, and whether his attackers had used anti-gay language, "because," he said, "if it's identified as a bias-related case, it's more serious." The officer was then able

to arrest two perpetrators, who were still in the area.

Wertheimer said that the 10th precinct (Chelsea) has recently improved its historically poor attitude to gay bias crimes, and he also cited the 1st precinct (City Hall area) as very responsive. The 6th precinct (Greenwich Village) he said diplomatically, can

See CRIME on page 41

Our Day in Court: A Chronology

Sept. 4: Four gay men were attacked, and two seriously injured, during the Wigstock festival in Tompkins Square Park. Police arrested Mark Carson, 35, of the East Village, for obstructing governmental administration after he attempted to get an officer to arrest two of the bashers. After that, Jose Suarez, 22, of 361 East 10th Street, and Kenny Hassam, 19, of 368 East 10th Street, who were identified by the victims as the bashers, were arrested. An unidentified skinhead who threw a bottle at protesters was also arrested.

SO FAR: None of the cases have come to trial.

July 23: Two men were harassed by up to 10 males who kicked and pushed them, threw bottles and verbally assaulted them. Richard Jam, 18, and Michael Castagna, 19, both of Staten Island, were arrested and charged with harassment and reckless endangerment.

SO FAR: No further action has occurred; Wertheimer said such misdemeanor charges rarely led to severe penalties.

July 22: Two men, Stuart Elliot, 37, and Bruce Ellerin, 29, were attacked in Carl Schurz Park, on the Upper East Side, by a dozen or more teenagers. Ronald Myers, 48, intervened and was also attacked. Five men and three juveniles were arrested over the next two weeks. The men are Joseph T. Fodera, 19, Christopher Faldetta, 18, Richard Arce, 19, and Mark Arroyo, 16, all of Manhattan and Robert Watson, 18, of Queens.

SO FAR: On September 27, all five men pleaded guilty to assault in the third degree; Arroyo had also been charged with assault in the second degree for attacking one victim with a hammer. No sentencing date has been set. The juveniles' cases have been referred to Family Court.

June 24: During a celebration of the 20th anniversary of the Stonewall Rebellion in the Village, several people were hospitalized after being hit by cars caught in the traffic resulting from a number of spontaneous street demonstrations. Peter Zocco, of Brooklyn, and another man were arrested and charged with leaving the scene of a crime.

SO FAR: The Manhattan District

Attorney's office has "declined to press charges" because a reliable, factual account of the sequence of events during the incidents could not be pieced together despite more than 50 interviews with participants.

June 23: Two Black men, Stanley Tindal, 18, of 225 Skillman Street, Brooklyn, and Joseph Washington, 24, of 163 Sixth Street, Newark, were shot and killed on the Morton Street Pier. Initially there was no indication that this was a bias-related crime. But four weeks later, police arrested Darryl Smith, 26, of 121-32 198th Street, Springfield Gardens, Queens, a corrections officer, who was charged with the murder of the two men, who were described as male prostitutes.

SO FAR: Smith has not yet come to trial.

October 29, 1988: Two men, William Sutton and Ross Caperson, were attacked outside The First Bite, a restaurant on West 4th Street, by several youths, including David Nocera, 19, of Palisades Park, N.J., and Frank Walsh. Both men were injured, one suffering permanent disfigurement after being hit across the forehead with an axe handle, a wound requiring 21 stitches to close.

SO FAR: Walsh pleaded guilty to felony assault and was sentenced to five years' probation on September 22nd. Nocera, who was serving three years' felony probation in New Jersey for three counts of conspiring to sell marijuana, was found guilty and sentenced on September 25 to 60 days in jail and two years' probation.

June 27, 1988: Martin Guzman, a worker at the Hilton Hotel, was murdered by Jose Robles, a coworker, who then assaulted and wounded two other men who were also present, Luis Santiago and Kenneth Kleve, after all four went to Guzman's apartment around 5 a.m. after stopping at a neighborhood bar. Robles had said that he acted in self-defense while trying to fend off alleged sexual advances by Guzman. He was arrested the next day.

SO FAR: On September 21, Robles was sentenced to 38-1/3 years to life in prison for murder, attempted murder and assault.

—John Umlaut

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News

Gay Activists Fight Australian Sodomy Law

by Rex Wockner

HOBART, Australia—The renegade corps of gay and lesbian activists on the small Australian island state of Tasmania, who have stunned gay and straight Australia and grabbed the attention of gay activists worldwide in the past twelve months, are calling for an anniversary international day of protest Oct. 22 as they continue their relentless fight to overturn the state's sodomy law.

Gay activism here, previously nonexistent, was sparked last year when authorities in the capital city of Hobart (pop. 150,000) banned a small booth set up by the Tasmanian Gay

and Lesbian Rights Group [TGLRG] at the Saturday morning outdoor Salamanca Market.

In the two months that followed, hundreds of gay and straight Tasmanians protested the ban and, beginning Oct. 22, 1988, 130 persons committed civil disobedience by continuing to staff the booth.

By early December public opinion nationwide had turned against the increasingly aggressive rhetoric and tactics of the Hobart city council and police force, and authorities surrendered completely, paying TGLRG's \$10,000 in legal costs and renouncing their previous actions.

"The HCC has no right to regulate behavior, interfere in moral matters or impose its values on the Market and in the future will regard Salamanca Market as it would any city street," the city council conceded.

Activists were elated. But the fight had only begun.

As politicians struggled for power in Tasmania's multi-party system, lesbian and gay rights escalated into the most important social and political issue in the state. Right-wingers scheduled anti-gay rallies in small towns and attracted thousands. Crowds were incited to frenzy with lurid details of gay sex acts and promises that an international homosexual conspiracy was plotting to overthrow all the world's governments.

This led more Tasmanian homosexuals to come out of the closet and join the TGLRG.

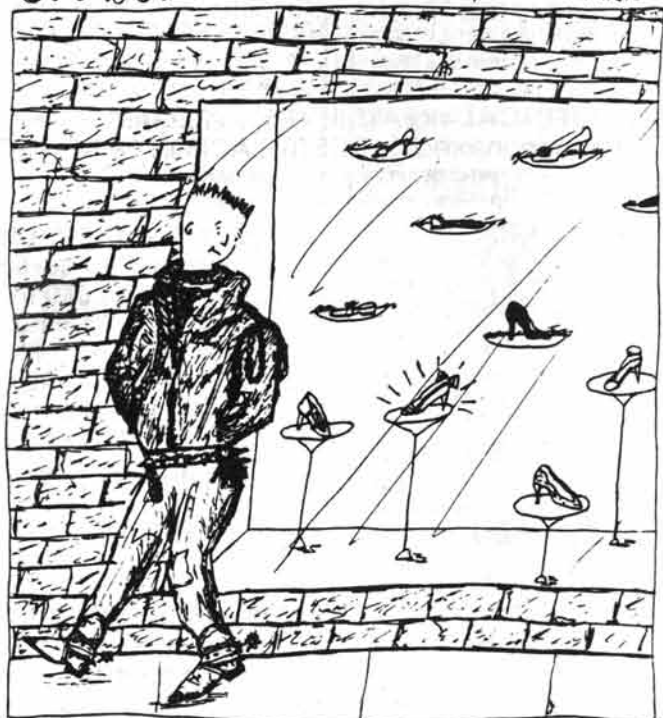
A confrontation at one of the huge rallies, for which 900 farmers and 60 pro-gay activists turned out in the small city of Ulverstone (pop. 10,000), was indicative of the charged climate blowing across the island. TGLRG took to the streets with a "Talk To Us Not About Us" campaign. All the national TV networks were on hand.

"I was absolutely terrified," said TGLRG founder Rodney Croome in a Sept. 25 telephone interview. "It reminded me of the 1950s in Atlanta—something you'd see on television.

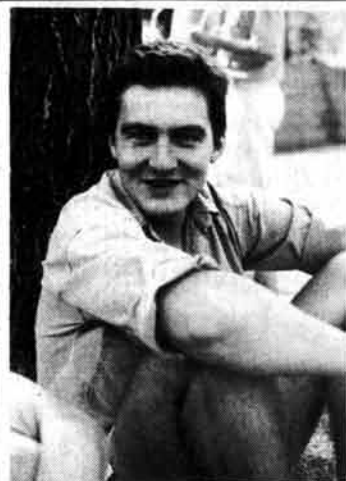
"They talked about this international conspiracy," Croome continued, "and said the aims of our movement were to genetically engineer perfect men for our personal pleasure and to pervert all men for our purposes. They talked about some horrendous sexual activities with bottles and displayed a big slide that detailed all the

STONEWALL RIOTS

by ANDREA NATALIE



LATELY HEATHER WAS STARTING TO QUESTION
HER BUTCH ROLE-IDENTIFICATION.



TALKIN' 'BOUT A REVOLUTION

Rodney Croome Photo: Rex Wockner

sexual practices of gay men."

The crowd reacted by chanting, "Kill 'em, kill 'em."

And then something happened that Croome described as one "of the bravest things I've ever seen."

A young man walked up to an open microphone and said, "I'm 20 years old. I'm gay. And I'm proud."

According to Croome, national TV coverage of the Ulverstone rally was "completely in our favor, because the other people were portrayed as so fantastical, so frenzied, total rednecks."

And the battle continued to escalate. State Attorney General John "Bullbars" Bennett told the press, "there will be no legalization of sodomy until hell freezes over." Newspapers printed scores of articles—a great many of them on the front pages.

"There was just no other issue," Croome said. "The three major daily newspapers were stuffed with homosexuality."

By late summer (winter in Tasmania), the state elections were over and the shouting, protests and calls for murder were on hold for the moment. The conservative Liberals had been knocked out of power by a new Labour and Green parties coalition, and newspaper polls showed that 43 percent of Tasmanians wanted gay sex to be legal, while 48 percent supported the sodomy law. TGLRG began weekly candlelight vigils outside Parliament.

The cease-fire has held for almost

See AUSTRALIA on page 41



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Out Takes

U.S. out of D.C.

WASHINGTON — A 1989 congressional amendment to the District of Columbia's budget, ordering the District Council to limit its lesbian and gay rights law, is unconstitutional on the grounds it violates the Council's First Amendment right to free speech, a federal appeals court ruled September 26.

The amendment, sponsored by Sen. William Armstrong (R-Colo.), commanded the Council to vote to change its lesbian and gay rights ordinance to exclude religious institutions from its provisions, or forfeit all its funds for the 1989 fiscal year.

"The votes of [District Council members], like the votes of any other legislator, constitute 'speech' protected by the First Amendment," said the ruling.

Congress routinely tries to sway the voting in state legislatures by linking federal funds to certain legislative decisions. For example, Congress recently forced most states to raise their legal drinking age by tying the decision to the availability of federal highway funds.

The District's position is unique, however, because its entire budget is administered by Congress, and the Armstrong amendment threatened all, not just a part, of its funding. Rather than change its law, the D.C. Council challenged the amendment in court.

Armstrong's amendment was inspired by a 1987 court decision forcing Catholic-run Georgetown University to fund two campus gay and lesbian organizations.

This year, suspecting that his previous rider would be found unconstitutional, Armstrong successfully amended the 1990 appropriations bill to directly change D.C.'s gay rights law by Congressional mandate.

That bill will now be debated in a House/Senate conference committee. — **Cliff O'Neill**



DAVID DINKINS Photo: Scott Morgan

Brave Dave

NEW YORK—David Dinkins, Democratic candidate for mayor, gave a brief lesson in gay anti-bias legislation to a group of elementary school students at P.S. 7 in the Kingsbridge section of the Bronx on Wednesday, September 27.

According to sources in the Dinkins campaign, the candidate, on hand for School District 10's Anti-Drug Day, spoke to the children about the perils of drugs, but then addressed the subject of a New York State hate crimes bill that would include lesbians and gay men in its protections. The bill has been stalled in the Albany legislature for a number of years.

Dinkins reportedly explained to the students that the bill would help victims of violent attacks "based on things like race, color, or sexual orientation." He then looked directly at the students and asked, "Do you know what sexual orientation is? Do you know what lesbians and gays are?"

Some savvy Bronx residents nodded knowingly; others only giggled.

After being criticized for not mentioning the lesbian and gay community's support or directly addressing the AIDS crisis in his victory speech on election night, Dinkins has often spoken about issues of concern to the gay community in public. Last

week, he attended an opening for a documentary film on the Names Project's AIDS Quilt at the Parsons School of Design.

—**Andrew Miller**

More beer, right now

The Adolf Coors Company, makers of Coors beer and target of one of the longest and most bitter boycotts in history, acquired most of the brands and breweries of competitor Stroh Brewing Company on September 25, according to *The New York Times*.

Coors now controls 18.7 percent of the American beer market, and owns products marketed under the brand names Stroh, Signature, Schlitz and Old Milwaukee, and will control the licensing rights to Pils and Augsburger brands.

Since the official end of the labor boycott against Coors, the company has been aggressively courting markets that previously eschewed its products, including the lesbian and gay community. While some gay bars now carry Coors and some gay and lesbian publications accept the company's advertising, others in the community have called for a continuation of the boycott, pointing to financial and philosophical company ties to right-wing organizations like the Heritage Foundation. —**Andrew Miller**

Movin' on up (x 3)

WASHINGTON — The Human Rights Campaign Fund has announced the hiring of three veteran grassroots organizers to spearhead the organization's mail pressure program. The new full-time employees are Tacie Dejanikus, Lau-



LAURIE DITTMAN Photo: Rex Wockner
rie Dittman and Cathy Woolard.

According to Steve Endean, field division director for HRCF, the Speak Out program creates an inten-



TACIE DEJANIKUS
Photo: Doug Hinckle/Washington Blade

sive, grassroots lobbying effort by getting people to write and call their senators and representatives in Washington, visit them when they are in their home districts and authorize HRCF to send mail to legislators on their behalf.

Dejanikus has been named national field manager, and will be based in Washington. Dittman and Woolard were hired as midwest and southeast regional field coordinators, based in Chicago and Atlanta respectively. Endean said that HRCF hopes to eventually have eight field coordinators around the country.

Dejanikus was formerly the national coordinator for the National

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Out Takes

Committee to Free Sharon Kowalksi. Dittman most recently worked on the successful campaign to pass Chicago's lesbian and gay human rights ordinance. Woolard is the president of the lesbian and gay rights chapter of the Georgia American Civil Liberties Union, and coordinated the Atlanta committee of the 1987 March on Washington.

"The right wing has badly outdone us on this front for years and years," said Endean. "We're in the process of turning that situation around."

—Andrew Miller

Koop reads Reagan

WASHINGTON—The National Commission on AIDS held its first substantive meeting here Sept. 18 and 19, hearing testimony from people with AIDS, government officials and AIDS activists in attempts to plot out a course of action.

The bipartisan panel, created by congressional mandate, was formed to develop a government consensus on AIDS and implement the recommendations of the Presidential Commission on the HIV Epidemic, which were left largely unaddressed by the administration of President Ronald Reagan, during whose tenure the Commission was created.

Speaking about that lack of response, former Surgeon General C. Everett Koop said, "I know it; you know it; we all know it: Nothing has happened."

Calling AIDS a disease which has enormous potential to "polarize" factions of society, Koop warned that as the disease is quickly becoming a "disease of poverty," society's factions may polarize further.

"People say, 'It's *their* problem, not ours,'" Koop said. "It used to be that '*their*' meant homosexuals; now it's been expanded to mean Blacks and Hispanics."

—Cliff O'Neill

Frank incense

WASHINGTON—Adding their voices to the peal of support echoing across the nation's gay and lesbian communities, the National Gay and Lesbian Task Force and the Human Rights Campaign Fund joined forces September 21 to support Massachusetts Congressman Barney Frank during a House ethics panel's investigation of him.

Frank, one of only two openly gay members of Congress, came under intense scrutiny after Stephen Gobie, a former employee, made public that Frank had originally hired him for sex. Gobie also alleged that he had run a prostitution service out of Frank's Washington home with the Congressman's knowledge. Frank has denied the charge.

"Barney Frank is a crucial advocate for lesbian and gay causes, as well as many other important issues," said NGLTF executive director Urvashi Vaid, naming arms control, elderly concerns, homelessness and child welfare. "We need him to stay in office for a long, long time."

The organizations' announcement came amidst reports that Frank is considering submitting his resignation. Although the *Boston Globe* called for Frank to step down, many other papers, including the *Washington Post* and *The New York Times*, have come out in support of the Massachusetts Democrat.

—Andrew Miller

Navy blues

WASHINGTON — After an earlier victory in his lawsuit against the U.S. Naval Academy, former midshipman Joseph Steffan's case suffered a setback in September when Federal Court Judge Oliver Gasch forced him into a five-hour grilling by federal prosecutors, who questioned him about his sex life.

Because homosexual sex is a violation of Military Code, Steffan's testimony is potentially incriminating.

Paula Ettelbrick, legal director for the Lambda Legal Defense and Education Fund, which is representing Steffan, maintains that Steffan's sexual history is irrelevant, claiming, "The reason he was forced to resign was not because of gay conduct, but was based solely on his admission he was a gay man."

Steffan filed suit in Federal District Court last year, charging that the U.S. Naval Academy with discrimination for forcing him to leave less than two months before his graduation.

The court's agreement to hear



JOSEPH STEFFAN

Photo: John Zeh

the case was seen as a victory by lesbian and gay military rights advocates, after the court rejected the Academy's arguments that the case should not be viable because Steffan had resigned voluntarily.

Steffan said that one lawyer asked him, "If you knew you were homosexual when you were a sophomore, why didn't you resign then and save the government all that money?"

Steffan and his lawyers are concerned that the case may now be dismissed before going to trial. But Steffan promised that he would take the case to the Supreme Court, if necessary.

—John Zeh

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OW 15

Political Science

Compound Q & A

by Mark Harrington

Few drugs have aroused such a furor as Compound Q. *No one knows yet whether Q will be an effective treatment for AIDS, but we do know that Q's side effects are sometimes severe, perhaps even fatal.* Project Inform, which recently completed an unofficial study of Q in people with AIDS, stated on September 19 that it "continues to discourage self-prescription and self-medication with Compound Q and asks that buyers' clubs refrain from distribution or importation."

Derived from the root of the Chinese cucumber *trichosanthes kirilowii*, the purified protein trichosanthin kills HIV-infected macrophages in the test tube and spares uninfected cells. Q has been used in China for very different purposes. Injected into the uterus, it causes spontaneous abortions. Injected into the blood, it attacks certain cancer tumors.

Clinical trials were delayed for two years while the discoverers of Q's anti-HIV activity waited to secure their patent and sold licensing rights to Swiss pharmaceutical giant Sandoz.

Two trials of Compound Q in people with AIDS began in April. One is still underway. It is a traditional Phase I safety study—small, slow and starting with very low doses. The second study, now complete, was sponsored by Project Inform, the San Francisco AIDS treatment information clearinghouse. Doctors in four centers—New York, San Francisco, Los Angeles and Florida—tested for evidence of safety, toxicity and possible anti-HIV activity in about 60 people with AIDS. Project Inform's study started at the lowest dose used to induce abortion in China. Both official and unofficial studies infused Q once weekly for three weeks.

On September 5, the Florida in-

vestigators released a 13-page summary of their results, along with 39 pages of data on individual patients and charts of changes in p24 antigen and T4 cells—blood markers used to measure changes in HIV's activity and the immune system. On September 19, Project Inform held a town meeting in San Francisco and reported preliminary results. They also issued a three-page press release. According to Project Inform director Martin Delaney, more information will be available after he submits his data to the FDA in early October.

What does Q do in people with AIDS?

It is active in the body—very active. It is hard to separate reports about its toxicity from reports about its activity. They seem to be closely linked.

Blood levels used to assess the immune system, like T4 cells, and to assess viral activity, like the p24 protein from HIV's core, changed slightly. Whether the changes were statistically significant remains to be seen. Do T4 cell counts rising from 33 to 66, or from 90 to 101 (as happened in San Francisco) really help improve the immune system of a person with AIDS? As with other antivirals, increases seemed proportional to immune status at the start of the study.

What about women with AIDS?

We have not heard if any women were in the Q study, although the protocol did not prohibit their participation. Considering Q's potent effects on a woman's reproductive system (it induces spontaneous abortion), women in particular should be aware that no one knows about using Q in women with HIV.

What about Q's side effects?

Florida researchers reported side effects including "gait ataxia, severe neuropathy, confusion, balance dis-

turbance, slowness of speech and headache, dizziness and slowness of speech, severe and radiating pain and numbness in their shoulders and cluster type headaches, severe hives, vomiting and nausea, severe and overwhelming pain at the injection site and tissue necrosis, phlebitis, swelling of the legs and fever."

In Florida, Q "exacerbated Kaposi's sarcoma in our two patients who were presented with this syndrome. By their third infusion of trichosanthin, both reported the appearance of new lesions on their lower extremities at a pace that for them was unprecedented."

*Side effects, according to Martin Delaney, occurred at all dose levels. After taking Q, some people had symptoms ranging from mild confusion to seizures and coma. These symptoms often occurred three days after infusion and lasted less than one day. Treatment with Decadron, a steroid, sometimes helped reduce neurological symptoms.

After the neurological symptoms began to occur, Project Inform recommended that investigators screen patients for pre-existing neurological problems. This screening lowered, but did not eliminate, the headaches, seizures and the one reported coma.

What about the chance of death?

Three people (out of 51) died after participating in the Q study. One had a coma, then revived, breathed in vomit and died. A second had Kaposi's sarcoma (KS) in his lungs. He committed suicide after Q failed to arrest the course of his KS. A third, in New York, had a temporary paralysis, seizure and dementia, which reversed without Decadron. Later he underwent a progressive peripheral neuropathy, diarrhea, wasting and died six weeks after taking Q. Project Inform is attempting to appoint an impartial board of New York physicians, possibly including a community member, to examine the circumstances surrounding the third death.

Can Q be used without unacceptable side effects and unnecessary deaths?

We don't yet know. It is difficult

to evaluate the information available from Project Inform's study. It appears that the study was conducted differently at all four sites.

Most AIDS clinical studies are poorly designed and executed. Rather than nitpick Project Inform's study to death, we should explore the issues it raises to focus attention on designing better AIDS trials in the future.

How can drug trials guarantee good patient care?

People put their bodies on the line in clinical trials—people with AIDS. People who put their bodies, and sometimes their lives, on the line for research deserve *the very best medical care during the trial and follow-up*. We have to make guidelines, soon, to ensure that people in trials are treated well. We should also insist that these standards of care are applied whenever *any* person with AIDS or HIV infection receives medical care.

Patient care is the greatest variable in clinical trials. Can AIDS trials be designed to guarantee state-of-the-art medical care to all participants during both the treatment period and the follow-up? If they cannot, trial results are suspect, since survival often depends more on patient care than on the drug being tested.

How can good data be obtained in treatment protocols?

Can treatment protocols provide desperate patients with unproven treatments *and* gather useful scientific data? This is far from clear. An unscientific study is unethical: it exposes people to needless risk, while no one can benefit from the resulting lost or confused data.

The Project Inform Q program was described both as a *safety study* and as a *treatment protocol*. The two aims were in conflict, and were further confounded by the secrecy with which Project Inform's study was conducted. Variations in executing the study in the four centers added to the confusion.

Recently, activists succeeded in making the government promise to distribute certain experimental substances outside of controlled trials through the Parallel Track program.

Will drugs available on Parallel Track have unnoticed side effects which will do more harm than good? How will data be gathered on Parallel Track (which is essentially a treatment protocol like the Q study)?

How can organizers assure that multi-center trials are consistent?

How can results be generalized if every study center implements the study plan in a different way? In the Phase II AZT study, *no* New York patients on placebo died. Yet *nineteen* died elsewhere in the country. Was this because they didn't get AZT, or because they didn't get good patient care?

How should AIDS studies be reviewed?

Should there be community review of unofficial studies? How else can the enthusiasm of a drug's developers and the eagerness of people with AIDS to try out the "drug of the month" be balanced with other viewpoints about the scientific and ethical design of the trial?

Traditional Institutional Review Boards (IRBs) have not been vigilant enough in protecting people with AIDS from unethical trials—trials which forbid prophylaxis, permit placebo, and exclude most poor people, women and people of color. Does this mean IRBs should be dispensed with altogether—or should they rather be made more inclusive and representative of the real needs of PWAs?

Can future unofficial studies be conducted? Can they be improved?

Many people fear that controversy surrounding the Project Inform study may stifle future unofficial trials. How can these trials protect subjects from unforeseen events? How can they be structured to avoid fear of legal sanctions if something goes wrong? How should investigators report possible drug-related effects if a participant requires hospitalization? What contingency plans should be made for unforeseen disasters? Should there be stopping rules if too many adverse reactions occur? Should unofficial studies start before a

drug has ever been used in HIV-infected people? If so, at what doses?

Can unofficial studies provide access to underrepresented groups?

Most of the participants in both the official and the unofficial Q studies appear to have been white gay men. The Project Inform protocol could not recruit subjects, since that would have made it a "study," not a "treatment protocol." Most subjects, therefore, accessed the trial through the practices of participating physicians. If future unofficial studies are conducted, thought must be given to ways of widening access, or we will only find out how to use the drug in white gay men.

What standards should community based trials, official or unofficial, meet?

Should studies conducted within the community be held to lower standards than studies conducted by the AIDS establishment? Community studies, whether official or underground, should be more aware of problems with previous trials. They should be more aware of the need for good patient care. And they should be held to high standards of scientific inquiry, because if they don't answer the question they ask, we'll have to start all over again.

Where do we go from here?

We have to acknowledge the heroism of all the PWAs who volunteered for the unofficial Q study. Everyone who was involved deserves recognition for their courage and initiative. Even if mistakes were in Project Inform's study, they are dwarfed by the unethical procedures routinely found in official clinical trials. Considering the scope of their task, it is impressive that so few disasters occurred. No one should be punished for their role in the unofficial study. Criticisms of the study, like any other, should be focused on how to improve future studies, and on how to reinforce the unity of the communities affected by AIDS so that we can go on together to find, test and distribute better treatments. ▼

What's in a speech?

The one time I can remember being moved to tears by a political speech was in 1988 when Jesse Jackson addressed the Democratic National Convention and the nation. He mentioned lesbians and gays and it was the first time I'd ever been spoken to as a gay person—except as a deviant agent of disease—on national television or by a national political leader.

Now we all know speeches don't transform reality. Rhetoric is the easiest thing in the world. But for lesbians and gays, the simple act of recognition is significant. This is because our oppression stems from invisibility, ignorance and fear. For us, simple recognition is a rare thing. It is far from sufficient, but it is a necessary first step.

This is why it was so painful for so many lesbians and gay men when David Dinkins failed to mention us in his speech proclaiming victory in the Democratic primary. Our community played a central role in that victory. Published *Daily News* exit polls indicated the 58 percent of voters who identified themselves as lesbians or gay men voted for Dinkins. A CBS News/*New York Times* exit poll suggests an even bigger gay vote, 71 percent for Dinkins. (Pollsters warn that the samples were small and that the possible margin of error is high)

Dinkins' campaign manager apologized for the omission the next day, and said it wouldn't happen again. So far it hasn't; at a major speech to Democratic bigwigs, Dinkins made two different references to the lesbian and gay community and one to peo-

ple with AIDS.

Clearly Dinkins is aware that he made a big mistake and is repenting. He has the potential to be a powerful advocate for people with AIDS and for lesbians and gays. Indeed, as Borough



President, Dinkins aggressively fought for increased funding for AIDS services, and was a reliable supporter of lesbian and gay rights issues. On the Friday night before the primary he even campaigned in lesbian and gay bars.

The question is not whether or not Dinkins supports us. He clearly does and his opponent, Reaganite homophobe Giuliani, clearly does not. The real question is when we elect Dinkins—which we had better—to what degree will he be willing to take on the battles important to us? Politicians as a rule do not take risks if

they can be avoided. Things like channeling funds to rebuild the city's health care system and offer treatment on demand to intravenous drug users, and broadening domestic partnership rights, are enormous political risks. Dinkins will select his challenges to the status quo carefully. Will he be willing to put his full weight behind our battles?

A related question is: Will Dinkins be bolder than Koch in appointing open lesbians and gays to visible non-token positions in government? By this I mean not just on the human rights commission and the "Office for the Lesbian and Gay Community." How about something like the Child Welfare Administration, to explode a few myths? How about a publicly HIV antibody positive health commissioner here in the city with the greatest concentration of AIDS cases in the world? What a strong message that would send! Obviously for any of these jobs we want Dinkins to appoint top people, but there are talented gays and lesbians (and HIV+ people, some gay, some not) in every field.

Our community may well find itself in a new role. We have traditionally been an oppositional force, by definition and by necessity. Under Dinkins, we may have more access and influence. Koch has been an enemy in recent years. With rare exceptions, he has not sought input from lesbian, gay or AIDS activists. When our opinions have been offered, they have largely been ignored. The mayors who preceded him ignored us completely.

How will a Dinkins administration deal with activists, specifically, but not limited to, ACT UP? And how will ACT UP and other activist groups deal with a Dinkins administration?

See SANDOR KATZ on page 33

Emergency Room Games

by Randy Wicker

5:00 a.m.

As I write this, David Combs, my life-mate, lays strapped to an IV on a portable stretcher a few feet away in N.Y.U. Medical Center's Emergency Room's corridor for the fifth consecutive night.

We got "primo" space our first night here—an alcove at one end of the crowded hallway "privatized" by a flimsy three-panel screen.

David arrived severely dehydrated. Moments after being processed, placed on a stretcher and attached to an I.V., his pulse dropped to 70 over zero.

"He's very weak," the supervising nurse announced solemnly, "his chances of surviving the night are slim."

"This is the best spot in the hall," she explained, jostling several stretchers around, maneuvering us in and placing the screen. "It's more private here."

"Why is he sweating so?" I asked.

"He's probably going into shock. The sweating is a sign his body's systems are beginning to shut down."

Fifty days warehoused in Hoboken's St. Mary's Hospital dealing with PCP and a partially collapsed lung, followed by five days of uncontrolled diarrhea at home had brought us to our last gateway of hope—N.Y.U. Medical Center—which, according to those we thought should know, was simply "without equal."

Despite a million dollars worth of private medical insurance, and even a couple of contacts with well-placed, big-

name docs, we found the inn was full.

Yuppie Truth. Thousands of dollars spent on insurance the last three years and here we were sharing a fluorescent-lit hallway with two drug users rapping about jail experiences; a chubby middle-aged executive with a walrus moustache screaming in pain from

hospital hallway, all waiting for those already-filled rooms. Neither money, nor insurance, nor need could get a room that wasn't.

Politics of life and death. Social worker games—"We can get you a room at another hospital—St. Clares, Beth Israel, Bellevue, Doctor's Hospital." A few faces disappear.

Politics of life and death. Nurses' games—"We can arrange nursing care at home. Take him home. You can do almost as much for him at home as we can do here." More faces disappear.

A rotund woman in her late sixties sits in a chair. Sleeps upright all through the night. Nerve damage up and down her left side. Ten days sitting and sleeping in the chair waiting for a bed upstairs.

"Those rich folks upstairs have beds," she pains, "rich folks with insurance." I say nothing but silently cheer when she gets a bed the following day.

"Every AIDS patient must have their own private room. Hospital policy!" the medics explain. "No telling when you'll finally get in—days and days, weeks."

"Of course you can leave any time, A.M.A.—Against Medical-Advice. We can arrange an ambulance home and nursing care. Your insurance will pay for it."

"Oh no, you can't go into Co-op care here. You're *too sick* for that. No I.V.'s allowed in Co-op care."

"Well enough to go home," I puzzled. "But not well enough to go into Co-op care?"

"Oh no! Sir. I didn't say *that*."

"You must sign out A.M.A.—Against Medical Advice," the social

See NEW YORK JOURNAL on page 78



Photo: T.L. Litt

a back injury; a pale, groaning, elderly woman attached to a bubbling, beeping cardiac monitor; a handsome suave young clone tended by his lover; an hispanic PWA fouling his new wraps and bedding almost as quickly as the harried nurses' aides changed them; and a half dozen others.

Reality sandwich—too many people, not enough room. Upper class, middle class, lower class; drug heads, fag heads, executives—all human flotsam and jetsam floating around the

Positive Alternatives

Holistic Treatments: *Where's the Research, Where's the Proof?*

by Bob Lederer

With the medical establishment's failure to make available lifesaving drugs against HIV and AIDS, an explosion of self-experimentation has taken place. Underground networks and independent clinics have helped make available not only neglected drugs, but also holistic treatments ranging from acupuncture to herbs to nutritional supplements to diet changes to spiritual healing. Some—though certainly not all—practitioners and users (people with HIV+ and AIDS) have reported positive results, from mild symptom improvements to dramatic returns to health. Most long-term AIDS survivors say they have used some combination of such alternative approaches.

Confronted with this, many doctors (among those who'll even discuss unapproved treatments) counter that these are merely "anecdotal reports," insufficient to justify trying a treatment. They say the treatments must be proven through clinical trials to provide scientific evidence of effectiveness. The AIDS movement has responded—appropriately—by pressuring government to accelerate such trials and working to establish community-controlled clinical research programs (like New York's Community Research Initiative) to generate the necessary evidence.

But inevitably the emphasis has been on drugs, not holistic treatments. Some AIDS activists have even joined orthodox doctors in dismissing holistic advocates as non-believers in the scientific method or, more darkly, accusing them of fearing negative study results.

While some holistic advocates are implacably opposed to research meth-

ods designed for drugs, and others hold vested financial interests in treatments (vitamin manufacturers, for instance), there are also legitimate, *scientific* objections to the standard, double-blind clinical trial techniques. Serious questions have been raised about viewing all people in a "disease category" as having the same characteristics and give each identical treatments in order to gather "clean" data. I will return to this controversy in a future column.

But what about those willing to put aside any objections and risk the possible negative results? Most holistic health practitioners run individual practices or small clinics, often on shoestring budgets. Manufacturers of herbs, vitamins, nutritional supplements, etc. are usually small companies with tiny research budgets. In spite of these obstacles, a few treatments have had very small clinical trials, some showing preliminary positive results.

Without the resources of a major pharmaceutical company, the key to showing the effectiveness of a holistic treatment—and thus gaining public acceptance—is getting a major university research center or the National Institutes of Health (NIH) to run a clinical trial. But according to Oxford University physiologist Clive Wood, "the catch-22 is that orthodox medicine will listen to [holistic] claims only when it has some 'hard' data to substantiate them. But such hard data, by definition, can be obtained only from clinical trials carried out in a medical environment and involving at least some medically qualified staff—just the people who are not interested until they are able to see some hard data."

Why such a systematic lack of interest? In the case of AIDS, it goes beyond the racism, sexism and heterosexism which have for so long

relegated AIDS research to an unimportant priority. As Dr. Cesar Caceres, a former NIH lab director and now an AIDS specialist in private practice, explains, "Many [university] research projects are done to benefit the drug manufacturers, not patients or science." The driving force, he says, is advancing personal and institutional power, clout and salaries. University researchers "get a percentage of additional research money they bring in from drug companies."

Similarly, the NIH's nationwide research priorities for *all* diseases reflect an entrenched bias towards treatments developed by the most powerful pharmaceutical and medical-technology corporations, who have strong political clout in Washington. Lost in the shuffle, indeed *purposely ignored*, are drugs, herbs and vitamins produced by smaller companies—not to mention alternative approaches like acupuncture and homeopathy which could undermine the market of the powerful medical profession and hospital industry.

"The one common factor behind virtually every treatment attempt receiving serious research attention—AZT, vaccines, interferons, CD4...and a few others—is hot prospects for commercial gain." So says John James, the San Francisco gay researcher who founded and edits *AIDS Treatment News*. His biweekly publication, now in its fourth year, has been a trailblazer in uncovering and documenting the effectiveness of potential new treatments ignored by the medical establishment. James continues, "No major institution, government as well as private, will seriously consider a treatment solely on its medical and scientific (as opposed to commercial) merit. If it's a plant that anyone could pick, a food in general use, a common industrial chemical, or a health-

food product, it won't be considered, no matter what the evidence."

In 1987, James wrote, "The commercial forces driving AIDS treatment research favor high-tech, patentable options—the very ones which take the longest to develop. Simple, available, off-the-shelf treatments, already well known in human use, could be applied much more quickly; but these kinds of treatments have little commercial potential." James' words still ring true today; the fact that several fancy new drugs—ddi, ddC and Compound Q—are getting accelerated research and may be nearing release is only due to the militant activism of the various ACT UPs (AIDS Coalitions to Unleash Power) around the country. But these advances are still limited to potentially high-profit drugs manufactured by major corporations. So, while pharmaceutical companies enjoy among the highest profit margins of any industry, people die because the treatments that could save their lives aren't profitable enough.

Today, over 70 percent of NIH-sponsored AIDS treatment trials are of AZT, either alone or in combination

with other drugs. Respected doctors have made numerous requests for NIH to test nutritional supplements for AIDS, such as megadoses of Vitamin C, and lentinan, an extract from the Japanese shiitake mushroom. Both have shown promising results in clinical practice; in both cases NIH officials refused or interminably delayed repeated proposals for clinical trials. As James notes, "U.S. government research agencies have licensing arrangements whereby they will receive royalties from the sale of some AIDS anti-virals [such as AZT], but not others. Naturally these agencies are likely to champion the drugs in which they have a financial interest—a serious conflict when the same agencies also

control federal research funds, which could assist in the development of their rivals."

What can be done about all this? First, the Community Research Initiative, which has several clinical trials of holistic treatments underway, needs to add many more. Second, ACT UPs nationwide should demand NIH studies of holistic treatments. These steps are important to insure people with HIV and AIDS the right to effectiveness information on the fullest range of treatment options, particularly alternatives to drugs with toxic side effects. ▼

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SANDOR KATZ from page 30

To what extent will Dinkins be willing to take the political risks which are inherent in the dramatic reorientation of priorities which activists demand? How much patience will activists have to continue working with the Dinkins administration if it is willing to go part way, but not as far as we would like? How much patience will Dinkins have to remain accessible to activists who will in all likelihood be criticizing him publicly and constantly?

These are exciting questions. There is no question in my mind that David Dinkins offers us hope and the possibility that we will be prominent partners in the coalition governing the city.

Let's support him and give him a chance. But if he leaves us out of his administration as he left us out of his acceptance speech, we owe him nothing. In the immortal words of Emma Goldman, "If I can't dance then it's not my revolution." ▼

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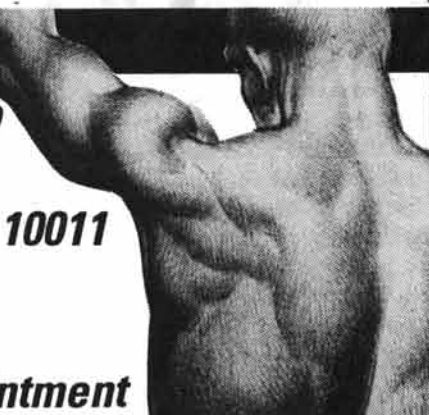
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La Dolce Bensonhurst

In the land where *la via vecchia* rules, it's a bittersweet fight for lesbians, gays and all other *scomunicati*.

by George De Stefano

"No homos in Bensonhurst!"

Last month gay men and lesbians joined Blacks and other anti-racists for a march through a predominantly Italian-American Brooklyn neighborhood to protest the slaying there of Yusuf Hawkins, a Black teenager from East New York. As they marched through the streets of Bensonhurst, they braved a barrage of homophobic abuse which rivaled in ferocity the racism directed at the Black protestors.

The gay-baiting came mainly from groups of loud and pugnacious young men, the kind Pete Hamill likes to call "guidos" (among themselves they're "cugeens," from *cugini*, Italian for "cousins"). You know, the same louts whose watermelon-waving, racist antics

have made them irresistible to the media, and no doubt, fascinatingly repellant to decent white folks who of course would never engage in such *vulgar* displays of bigotry.

The young hatemongers cursed the gay marchers and screamed sexual taunts ("Wanna suck my dick, faggot?"), while others, according to a friend of mine who marched, "simulated ass-fucking and made jerk-off motions with their hands."

Startling though that impromptu street theater must have been, it's the chant of "No homos in Bensonhurst!" which intrigues with its ambiguity. Did the cugeens mean "Homos get out of Bensonhurst" or "There are no homos in Bensonhurst?"

The former interpretation seems

more apt. But the latter reading works, too. It's not true, of course. Though not from Bensonhurst myself, I'm gay, Italian-American, and have met and hung out with *omosessuali* from the nabe. One visit to Spectrum, the popular disco in nearby Bay Ridge, will dispel any notions that Bensonhurst is barren of same-sexers. Those boys and girls with the unmistakably Sicilian or Calabrian faces (and the fierce coiffures) don't drive in from Great Neck.

"No homos in Bensonhurst" denies reality, but it's that very denial which characterizes the prevailing attitude towards homosexuality in that Brooklyn community, and, indeed in most Italian-American enclaves. There are no homos here, and there shouldn't be any homos here.

The source of that attitude is the

culture of Southern Italy and Sicily. The most important element in *la via vecchia*, the traditional way of life, is *l'ordine della famiglia*, which sociologist Richard Gambino defines as "the unwritten but all-demanding and complex system of rules governing one's relations within, and responsibilities to, his [sic] own family, and his posture towards those outside the family."

Southern Italians and Sicilians forged *la via vecchia* in response to the unique conditions they faced. Civil society was virtually non-existent, and the state, based in distant Rome, was at best irrelevant, but more often, oppressive. The family-based culture was hostile to "outsiders" because outsiders, whether foreign invaders or agents of the Italian state, were indeed threatening.

The Italian immigrants transplanted this traditional way of life to America, where WASP hostility (which included police brutality and even lynchings in parts of the South) reinforced their unique cultural norms. In the decades since the peak years of immigration, Italians have assimilated to varying degrees. But while *la via vecchia* has been modified in America, the family system born in the old world remains the dominant social institution among Italian-Americans. This is especially true in an insular, virtually homogeneous enclave like Bensonhurst, where, moreover, many residents are immigrants.

The fear and mistrust of outsiders who are perceived as threats to *la via vecchia* is all too often manifested as anti-Black racism. Many Bensonhurst Italians associate Blacks with crime, drugs, and social disorganization, which makes them the most threatening of outsiders. There's also an element of intra-class conflict in the relations between Italians and Blacks, as members of these two groups compete for increasingly scarce blue-collar jobs in manufacturing and the trades.

Yet another aspect underlying Italian anti-Black feeling is touchiness about color (and features and hair) among Italians themselves. Northern Italians like to say, "Everything south of Rome is Africa." Over the years I've heard some of my *paesani* insist they're "white" Sicilians. When I was a child, my paternal grandmother once warned my mother to keep me and my brother out of the sun because "they'll look like *melanzane* (eggplants)." In *Do the Right Thing*,

Spike Lee hit on Southern Italian anxiety about being too close to Africa when his Mookie points out that Pino, the racist pizza boy, has kinks in his hair, too.

In an urban village like Bensonhurst, where *la famiglia* rules and your family knows my family and everybody knows each other (or so it seems), homosexuality, like racial difference, makes one an outsider—*scomunicato*. The gay man or lesbian flouts the family system and hence the community.

* * * * *

Virginia Apuzzo, who grew up in a largely Italian community in the Bronx similar to Bensonhurst, says "if you're gay or lesbian and Italian, you just don't fit in, you don't meet the expectations that when you grow up you'll marry Sal or Angela, and the families will know each other. It's very sad that the Italian community has been slow to recognize a repertoire" of human possibility.

Apuzzo, formerly executive director of the National Gay and Lesbian Task Force and currently assistant deputy commissioner for Consumer Affairs in Mario Cuomo's administration, is a nationally known and widely respected leader of the gay and lesbian movement. But when she was young she felt "isolated from power by the fact of being Italian, a woman, and a lesbian."

"The Italian community," she says, "at least when I was growing up in the 40s and 50s, put women on pedestals, but when you're on a pedestal your feet are in cement, you can't move, I think the only women who face worse pressure to conform to a rigid female role are Hasidic and Muslim women."

The constraints imposed by her community frustrated the teenage Apuzzo's attempts to come out.

"I remember wanting so badly to



"ISOLATED FROM POWER"
Virginia Apuzzo

Photo: T.L. Litt

spend New Year's Eve with my 18-year-old lover, but where could two women go to be together? So the two of us made reservations at a restaurant but we went there wearing black dresses, pretending we'd just come from a funeral!"

Apuzzo says she had to escape her community to be herself—a not uncommon experience for gays and lesbians of any ethnic background.

"I had to be so idiosyncratic that people stopped expecting me to conform. So I did the really atypical thing for an Italian woman in 1959—I went away to college, to get away from my family."

Though of mixed ancestry, Apuzzo considers herself "a devout Italian." "I love Italian culture," she says. "There's so much that's good in it. And now I feel that being Italian illuminates rather than conflicts with who I am as a lesbian activist." But attaining that wholeness, she says, requires Italian-American gays and lesbians to come out to their families: "We can't disavow who we are to them."

* * * * *

In 1989, Jim, a gay man in his mid-twenties "born and bred in the heart of

Bensonhurst, 86th Street and Bay Parkway," faces some of the same struggles Virginia Apuzzo confronted in the 1950s. And like her, he feels he has to escape from his community.

"You just can't be yourself here," he says. "You have to live two lives—one behind closed doors, and the other is your public face. Suppose you got a wiggle to your walk, or you do a hand movement or say something in a different way from the guys on the corner—you're fucked."

Jim works as a salesman in a men's clothing shop in Bensonhurst. "I get guys coming in the store and they say, 'don't give me anything with pink in it.' Why not, I say. 'Cause it's faggy,' they say. I say, 'whaddya mean? What's faggy about pink? I wear pink, do you think I'm faggy?' Then they usually get defen-

with his friend Annette, a lesbian and a policewoman who lives in the neighborhood. A week later he found himself in an apartment not far from his parents' home.

Although he lives nearby, he feels thoroughly alienated from his family. "My father says he can't look at me. My mother thinks it's her fault. 'You need help,' she told me. I said, 'No, you need help. I can deal with it, it's you who can't.' My brother said, 'If I catch you with another man I'll kick his ass and then yours,' I don't know, maybe in time they'll realize I'm still their blood."

Asked to compare Bensonhurst racial attitudes and its homophobia, Jim says, "some of these kids here will see a Black man and wanna fuck him up. I think that's wrong." But he believes his community is more homophobic than racist.

"Look," he says, "you go to 86th

this neighborhood," he continues. "You walk the streets and see familiar faces from Spectrum. But everybody's scared and covering up."

Several days after I spoke with Jim he left for a week's vacation in San Francisco. If he likes it there, he plans to leave Bensonhurst for good and move to the city "where most of the people are gay or at least bisexual."

Mike and Earl are two lovers who live together in an apartment in Bensonhurst. Mike, who grew up in the neighborhood, is Italian; Earl, from the Bronx, is Black. Mike and Earl (not their real names) live in a mixed residential and commercial area that is more ethnically diverse than most of Bensonhurst. Their neighbors include Italians, Asians, and Hispanics. But Earl is the only Black on the block.

Earl has lived with Mike for four months, and so far he hasn't been hassled. In fact, he "comes and goes at all hours of the night." But since the murder of Yusuf Hawkins, he sometimes worries that he'll find himself "in the wrong place at the wrong time."

Mike likes to point out that "Bensonhurst is safe. My grandmother never has to worry that she'll be mugged, and you can't say that about Bed-Stuy."

Mike's attitudes about race, racism, and his community are confused, even contradictory, revealing a divided self. His sexuality and his relationship make him an outsider in Bensonhurst, a fact he seems dimly to recognize. But out of loyalty to his community of origin he defends its values, the good and bad ones alike.

One minute he lauds the Italians of Bensonhurst as "hard-working, decent, family-oriented people" only to say in the next breath that they're "some of the most prejudiced people there are."

Blacks, he says, "can walk around here and not be hassled." Then he admits to warning Earl "not to go to certain places at night." He says Bensonhurst's housing is off-limits even to affluent Blacks: "You could be a doctor or a lawyer and not get within a mile of a house here if you're Black." Isn't that unjust? "That's the way it is in the boros," he shrugs. "It's very sectioned off, with different groups of people living by themselves."

Mike claims he's "learned a lot" from Earl about "the indignities Black people go through every day." One



BUILDING COMMONALITIES
Angela Christofides

Photo: T.L. Litt

sive and don't know what to say."

Not that anyone would consider Jim "faggy." Six-feet tall, and muscular, with dark Southern Italian good looks, he conforms perfectly to the masculine image prized in his community. Or so it appears. But recently he decided he'd had enough of conforming to expectations, and he came out to his family.

"Know what happened?" he relates. "My father said, 'you got five minutes to pack your stuff and get out of here.' So I did."

Jim packed a suitcase and moved in

Street and you'll see Blacks and whites walking together. Black people come in my store all the time." "What happened to that kid [the murder of Yusuf Hawkins] was an isolated thing that's being blown out of proportion."

"But if you see two gay guys walkin' on 86th Street," he argues, "you know they're gonna get harassed. People here will freak out."

Would the gay guys be attacked?

"If they were holdin' hands or being obvious, they probably would be."

"Hey there's lots of gay people in

morning, while running to catch the subway, Earl was stopped and questioned by a transit cop. Another time he was waiting on line to use an outdoor ATM machine at a Manhattan bank when a cop demanded his identification. He was the only Black on the line.

Mike accepts that Earl was harassed simply because of his race, but he resists seeing his lover's experiences as racist injustices. He argues that because a disproportionate number of Blacks commit crimes, it's logical, if unfortunate, that they attract more attention from cops than do whites. "It's a shame that the good Blacks have to suffer for the actions of the others," he says.

Mike says neither he nor Earl has encountered any overt homophobia in Bensonhurst. They both keep a low profile and never act in what he calls an "overt" manner.

"Neither of us looks gay," he says. "And two men sharing an apartment over a store don't attract much attention. We'd draw a lot more attention to ourselves if we lived in a more residential area and owned a home. Then people would be very interested in knowing who's living next door to them."

Mike says that several years ago "right on my grandmother's block" residents harassed an interracial married couple out of the neighborhood, smashing the windows in their apartment and scrawling obscene racist graffiti on their driveway.

"If they could do that to a *straight* interracial couple," he says, "I can imagine what they'd do to a gay one."

When she was in her early twenties, Angela Christofides, who grew up in and around Bensonhurst, moved with another lesbian into an apartment located on 18th Avenue and 72nd Street, in the center of Bensonhurst. Before long, her landlady, an immigrant from Italy, realized that her two tenants and their many friends weren't the sort of nice Italian girls she wanted in her building. After a few months of harassment, which included having their heat turned off, Christofides and her roommate moved out.

"It was a pretty horrible experience," she recalls.

Now 31, Christofides is a lesbian activist and founder of Brooklyn Lesbians Together, a year-old organization that has sponsored several dances and

potluck dinners. BLT claims a mailing list of nearly 1,000 women, most of whom reside in the boro. According to Christofides, approximately 150 are Italian-Americans from Bensonhurst and Bay Ridge.

"The Italian women are difficult to organize," she says. "I know lots of them—they go to Spectrum—but they're not very out. Being familiar with their upbringing, I know they face certain taboos against being politically active. There are some Italian lesbian organizers, but they don't live in Bensonhurst."

Christofides says she "became aware of race before I knew about gender or sexuality." Her Greek-American father, a policeman in Bensonhurst, "believed Blacks and Puerto Ricans ruined New York." Influenced by her Italian grandmother, a devout woman who maintained that racism was un-Christian, she began to challenge her father's racist and reactionary views.

"When I went to college," she says, "I studied psychology and sociology and began to understand a lot more about race and ethnicity."

Growing up in a racist community you have to work hard not to become a racist, and part of that work is becoming educated."

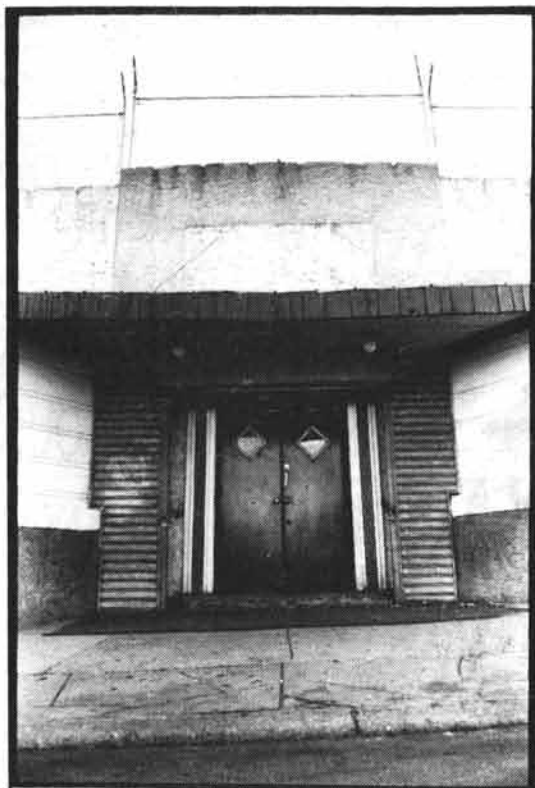
After earning a master's in social work from Hunter College, Christofides was hired as a human rights specialist by the New York City Human Rights Commission. Her work includes conducting anti-bias programs in New York public schools. She observes that New York's race problem "is also a problem of youth."

I mention that many working-class young Italians face some of the same socioeconomic problems as poor Black youths: high dropout rates and limited job prospects,

as well as an environment of casual violence and a profound sense of alienation from so-called mainstream society.

Christofides agrees. "When the Italian community realizes it has commonalities with the Black and Puerto Rican communities...you have to acknowledge and respect differences, but the commonalities are where we'll build."

Ethnicity in America, notes Richard Gambino, has two possibilities. It can be "tribalistic or chauvinistic" or "creative."



HOUSE OF TRAVOLTA

Formerly 2001 (where *Saturday Night Fever* was filmed), *Spectrum* is packed on weekends with a mixed crowd of gay men and lesbians.

Photo: Ellen B. Neipris

One sets "us" against "them"; the other draws upon the best in one's background, providing "identity, energy and direction" while respecting and appreciating difference.

I'd like to think that gay and lesbian Italians could use our unique insider/outside perspective to help foster creativity and weaken the kind of tribalism poisoning the soul of places like Bensonhurst. First we may have to liberate ourselves by getting some psychic and physical distance from our communities of origin. But wherever we are, we should do the right thing and challenge the chauvinists when they presume to speak for *tutta la famiglia*. ▼



Stanley Papio and his sculptures.

A Thousand and One Nights in Key West

by Jack Nichols

Key West. Its name conjures the tropic outpost that it is, a gentle quaintness against an endless sky, one last sounding of laughter and festivity before descending westward to the sea.

Key West is the creation of earthy souls: bawdy pirates, ghosts and legends, treasure-seekers, lovers. It is the Kingdom of Conch, symbolized by the wayward sound of its sea-shell horn. Key West is the stench of rum, the scent of coconut, a magic stage where each splendorous sunset bows toward evening.

On the spacious waterfront gather those who keep alive a legendary outdoor theater. Here, troops of dancers, singers, actors, gymnasts, jugglers, artists and even fire-eaters vie with the setting sun for your attention. Here a photographer captures a newcomer's profile etched against the pageantry of the heavens while an ancient parrot sits astride his arm. Here the bewitchments of the street performers succeed. Each tries his or her hand at beguiling the crowds, collects coins and disappears with the sun into Key West night.

Night. It's early yet. Dinner in Key West is an endless ceremony, so allow two hours to dine. Walk on Duval Street,

a real promenade. See decorative talents in store windows without commercial convention to hold them in check. It is gay creativity run amok in sleek, exciting color.

Along Duval Street there are several picturesque restaurants. Saunter through trellises into a courtyard twinkling after dark. Hear Broadway tunes mix with the prattle of waiters and the incessant chatter of those being served. An old world graciousness casts its spell over good-smelling cookery. A patron sips his Black Russian at the bar, thumbing through a generous advance menu.

He'd changed flights in Miami, arriving at Key West International, a terminal straight out of *Casablanca* with one short runway and one gate. Stairs were wheeled to the door of his plane.

Before taxiing to Old Town he stopped at East Martello Museum, adjacent to the airport, an historic Civil War fort and art galleries. Originally constructed in 1862, the old fort was turned, in 1949, into the home of the Key West Art and Historical Society. He's told of exhibits celebrating Key West's many changes through the century, including artifacts from days when spongediving and cigar-making fueled the island's economy before the tourist trade began.

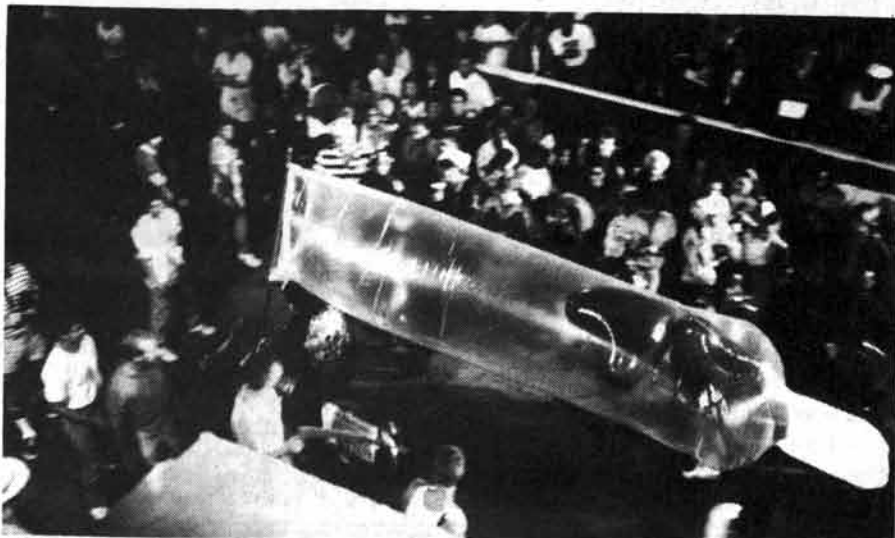


The works of Stanley Papio, a folk sculptor, are part of the East Martello Museum's permanent collection. Papio is acknowledged as important, not only to the folk art of the Florida Keys but to American culture itself. The one-time welder-turned-sculptor created distinctive metalworks, "creatures" with satirical resemblances to humans which originally populated Papio's own Folk Art Museum, a roadside junkyard framed by a fence built of ramshackle upright bed springs. In 1984 the National Endowment for the Arts recognized Papio's creations as a national treasure and assured their preservation with a grant.

Key's West's renaissance sparkles in the hands of those to whom the making of something pretty is a breeze. While Key West always boasted a gay community, the influx during the 60s and the 70s found old wooden homes restored with a loving care that kept alive the finest remembrances of a pleasingly-odd tradition.

Key West was once Florida's busiest port. The small coral island's strategic location finds it at the gateway to some of the world's most active sealanes. Wherever visitors go, they run into the word "Conch" (pronounced *konk*) which can refer to the native-born, to beautiful shells, to food, or to talk. In the mid-80s, mainland police staged drug searches on the singular highway leading to Key West, tying up Sunday traffic for hours. Following this outrage, Conch leaders called rallies on Key West and demanded secession from the mainland, a delightful rebel spirit which still lives, one that looks askance from America's southernmost point at a nation that knows too little of the slow, tropical tempo, the Margaritaville temperaments and the Victorian quaintness guarded jealously by islanders who would repel those who might thoughtlessly trample their gardens.

Where to stay in Key West? At the gay guest houses, of course! Not only do they exist in variety, but their gingerbread picturesqueness is unrivaled. Many, while appearing to be Victorian mansions from the street, give no hint of their surprise *lush* backyards, pure jungles with swimming pools. In the morning some innkeepers place fruitbowls by these pools. A close inspection shows condoms, mixed with the apples, bananas and grapes.



SIZE QUEENS?


A giant condom in Key West's Fantasyfest celebration.

Photo: Jack Nichols

These guest houses are famed for their afternoon cocktails, and for a hospitality that finds travellers experiencing the best of southern culture.

H.L. Mencken, who ridiculed the south's literary scene, never visited Key West, where writing and the writer's

mystique is central. For the macho man there is ample memorabilia of the legendary Ernest Hemingway, a Nobel prize winner whose drinking escapades at *Sloppy Joe's* can be emulated today by anybody who admires that sort of thing. For sensitive, vulnerable moralists, gay



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and straight alike, lives the spirit of Tennessee Williams who labored through the decades in his Key West Cottage, now a landmark. It was at a Key West bar in the mid-50s that a reporter from the infamous *Confidential* magazine sat next to Williams and had the effrontery to ask, "Are you queer?" The author, reportedly, turned on his inquisitor and screamed, "Of course I am, but it isn't any of your damn business."

The best spot from which to see a breathtaking panorama of Old Key West at night is from the bar on the roof of La Concha Hotel (Holiday Inn) a tall, restored pink deco building also on Duval. A good way to see the whole island (in 1 1/2 hours) is by Key West Conch Tour Train, at \$10 that's worth it. But don't forget to ride on Fireball, the glass-bottomed sight-seeing boat, where you can be your own Jacques-Cousteau.

See Key West's great architectural landmarks, the Curry Mansion, the Bahama House, the Southernmost House. There are varied museums too: the Shipwreck Museum, Ernest Hemingway's home and museum, the Audubon House and Gardens, the Lighthouse Museum, the treasure exhibit, the oldest house (1829), and of course, Tennessee Williams' cottage.

On this urban island the best beach is, in the opinion of one fussy native, Ft. Zachery Taylor. "Yes, it's near the dumps, but it's clean because the water goes the other way." East, on Bahia Honda Key, 30 miles distant, is Bahia Honda Beach, a wondrous stretch of inlets and coves, gently lapping waves and crystal clear waters. If you're into snorkeling, there are no shortages of opportunity to descend into the clearest seawater depths.

The fast season, says a hotelman, is between February 14th and Easter. Jammed. Any three-day weekend or holiday is jammed. Weekdays, as on Fire Island, are fun. The slow season is fall until Fantasyfest. New Year's Eve is Key West's busiest night. But even on a busy night, rife with honking horns, revelry, bawdy laughter, it is easy to see why Key West is the oddly-placed flower of Florida culture, appearing at the bottom of the peninsula and of America itself, yet offering the gay traveller tops in pride in community—a tribe pride—that crosses genders and classes with genuine ease, toasting all to enjoy tonight's hospitality. ▼

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GALLO from page 11

combine it with something and gamble on that, rather than gambling on having a relatively innocuous strain of the virus," Gallo told *OutWeek*.

Co-Factors and HIV

Another increasingly prominent development in Gallo's thinking is the theory that secondary viruses can speed HIV's ability to damage the immune system.

Gallo said that cytomegalovirus and HTLV-1 have been shown in the lab to increase immune system decline "two- to four-fold" in the HIV-infected. He also said that human herpes virus-six (HHV-6) may be an important AIDS co-factor, although he has not yet produced any data to back up this theory.

According to Gallo, studies measuring the effects of drugs such as AZT on immune system decline should ideally examine the co-factors that may also be involved. ▼

—*filed from Chicago*

CRIME from page 20

be good, but it also has some problems.

Review Board Slammed

Most critically, Wertheimer said, the procedures for reviewing civilian complaints about police misconduct and bias must be made accessible to the community. While the Civilian Complaint Review Board is made up of six police and six civilian representatives, its investigators are almost exclusively police officers.

"This significantly erodes the confidence of the community that complaints will be treated fairly," he said. Democratic Mayoral candidate David Dinkins favors civilian control of the review board, he added.

While the Manhattan D.A.'s office gets kudos from Wertheimer, he said that a liaison to the community is badly needed in the other four borough D.A. offices. The assistant D.As in those offices which are designated bias-crime contacts have full caseloads and are just less accessible, he said.

A full 53 percent of the project's cases for the first half of the year were from Manhattan, but Wertheimer said that doesn't reflect the reality of gay-related bias crime. (The remain-

ing figures are: Brooklyn—20 percent, Queens—8 percent, Bronx—6 percent, and Staten Island—4 percent.)

"The project just isn't reaching lesbians and gay men in the outer boroughs yet," he said, although some precincts in areas perceived to have large gay populations do respond appropriately to bias incidents. Among them, Wertheimer cited the 78th in Brooklyn's Park Slope area, and two in Queens: the 102nd (Kew Gardens) and 115th (Jackson Heights).

Kids and Courts

The main problem, he said, is crowding and a lack of appropriate responses in the court system—especially family court. "The system was never designed to deal with the unprecedented violence we see today in juveniles," he said. Gay-bashing suspects under 18 without prior convictions almost never receive more than a lecture from the family court judge, and their records are sealed and destroyed when they become legal adults.

One solution is the New York State Bias Crimes Bill—held up again last year by Republican State Senators. It would raise the charges for bias crimes one level: for example, from 3rd to 2nd-degree assault, which changes the crime from a misdemeanor to a felony—and makes it more likely that a convicted gay-basher will actually go to prison.

"Our community also needs to examine its own response to these incidents," he said. "One of the most troubling things about the recent Carl Schurz Park incident was that there were plenty of people in that park—many of them gay men—but only one man went to help the two people being attacked by a dozen teenagers.

"We also need to promote basic attention to safety," he continued, "especially among gay men who bring home a stranger or spend time cruising in the parks. Those are both very risky things to do."

Outreach

Like many gay social-services groups, the Anti-Violence Project's dreams of expansion are limited by its resources. In five years, it has quintupled

its budget, to \$250,000, of which roughly 80 percent is provided by the state.

"We need to reach out to the outer boroughs," Wertheimer sighed, "and to gay men and lesbians of color. To that end, all of our literature is now available in Spanish, and we hope to hire a Spanish-speaking staffperson."

Following a long, hot summer in which its services were called on more than ever before, the project continues to work with its clients, advocate pursuit of various cases to the police and prosecutors and to publicize the existence of anti-gay and -lesbian bias crimes. It promotes such causes as the Anti-Bias Bill, its staff speak in many forums, and Wertheimer himself is constantly quoted on the issue by those news media willing to cover the subject.

"All of us are responsible for working toward the creation of an environment in New York in which every lesbian and gay man lives life free from the threat of violence," Wertheimer said. ▼

AUSTRALIA from page 23

two months now. But with extensive actions planned for the Oct. 22 anniversary, Tasmania rests precariously on the precipice of another anti-gay frenzy.

Extensive activities are planned not only in Hobart—where a plague will be dedicated at Salamanca Market—but also in Perth, Western Australia and Brisbane, Queensland—capital cities of the other two Australian states with sodomy laws.

In recent months, Queensland police have jailed homosexuals who were found to have had sex in their own bedrooms, gleaming their information in one instance from a diary they picked up during a bedroom raid.

"Not only will we see the end of sodomy laws forever," Croome said, "but we hope in the long term to create a new sense of purpose and identity for lesbian and gay Australians. Until last year, gay rights action had really been at a low ebb."

Apart from Tasmania, Queensland and Western Australia, 25 U.S. states and Israel are the only Western democracies that ban lesbian and gay love-making. ▼

—*filed from Chicago*



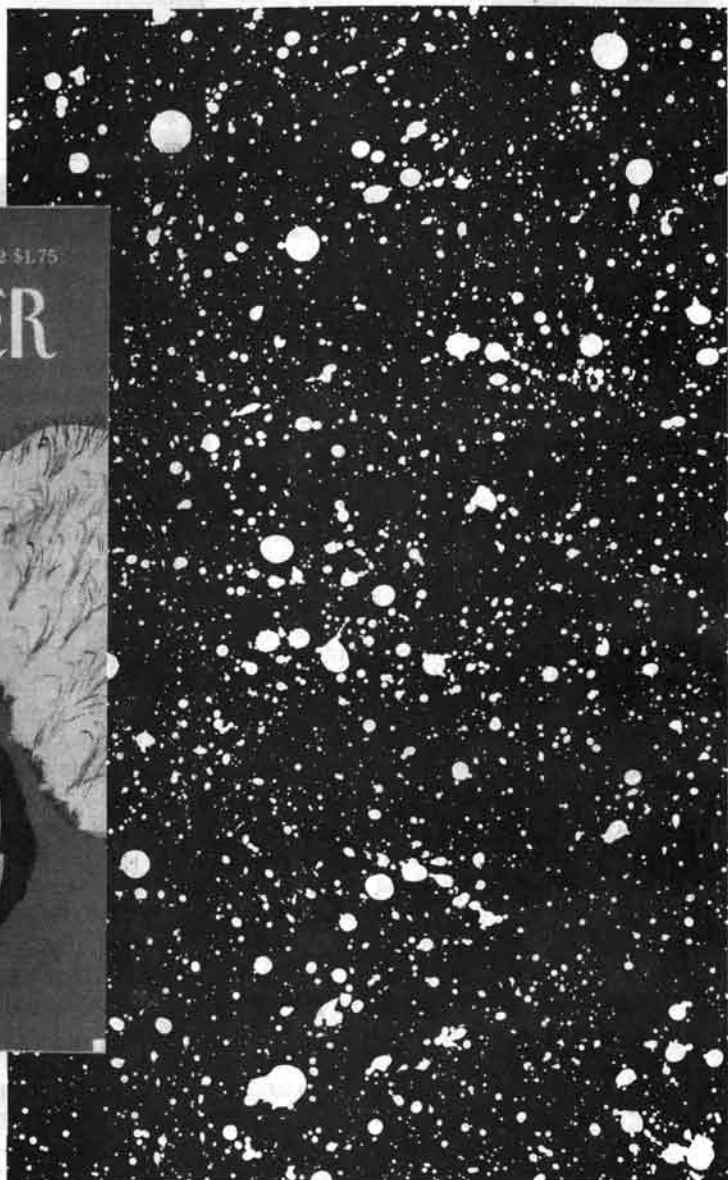
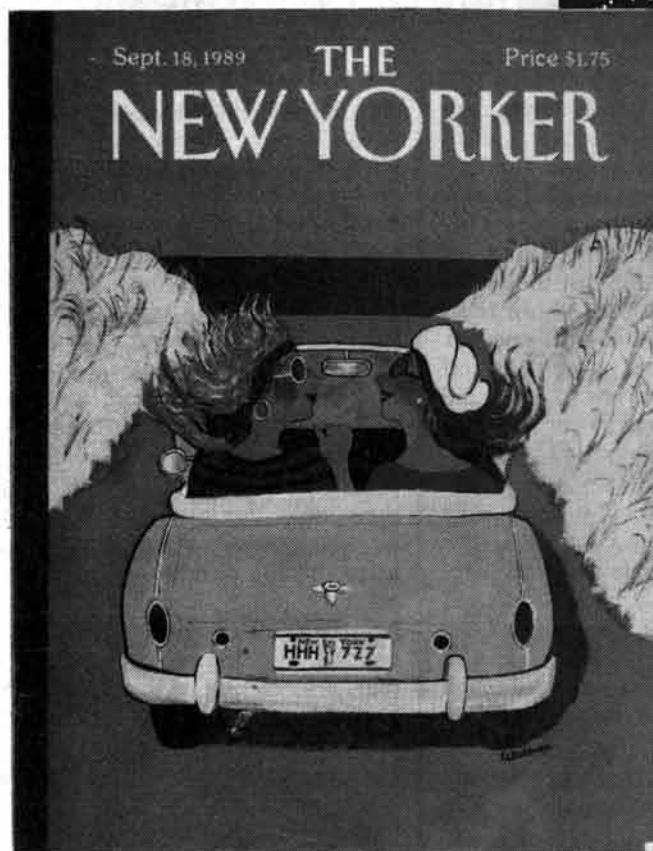
Photo: Ellen B. Neipris

In these frightening times of The Monster Helms and his deadly, censoring bite, it's no real surprise that artist Michael Perelman created a huge brouhaha when he put his installation in a gallery space open to all students at his school, Hunter College. Placing it under a window and away from all the other art in the room, Perelman created three sections: 1) gay pornography laid on the floor as if it were being sold on the street, with the word "homoeerotic" written on the wall; 2) a rope on the floor, with the word "sodomasochistic" written on the wall; 3) a plastic maraschino cherry on the floor, with the word "fruit" written on the wall.

But 24 hours didn't even pass before other artists whose work was already in the room immediately pulled their hard-edged abstract paintings down in protest, replacing them with a sign stating that Perelman's work was "an act of violence which attacked the lack of content" in their work. And now a group of students is meeting with faculty so as to implement a system which will prevent anyone from putting up his or her art without getting consent.

Says Perelman: "They said my work was calling them fascists. I just thought there was something missing in the space; work about the body and our lives."

—M.S.



Connie left her office at the travel agency early on Friday afternoon, picked up Maxine in front of the townhouse on East 74th Street and checked her lipstick in the rearview mirror. When they crossed the border of Suffolk County, Connie put the top down.

Just managing to beat the traffic on the L.I.E., they were on that stretch of the Montauk Highway between the Hamptons and Amagansett in less than two hours.

They were so excited they barely spoke the whole way out, but their knees sometimes pressed together when Connie accelerated, and when she downshifted at the stoplights her hand would lightly brush Maxine's thigh.

The salty breeze swept through their hair. Maxine leaned over, turned up the Jackson Browne tape and rustled through the Balducci's bag for another chocolate truffle...

The *New Yorker* art director looked up from his drafting table. Madonna on the cover of *Vanity Fair* is one thing. Lesbian activists in *Glamour* are one thing, he thought. But this was, after all, the *New Yorker*. Things were going just a little too far.

— Andrew Miller



OUT OF MY HANDS

BY BRADLEY BALL

Dear Brad:

You seem like somebody who's fairly knowledgeable about these things so maybe you can tell me what's going on. Tonight, for my birthday, my ex-lover, Chad, took me to *Sweeney Todd* at Circle in the Square. Maybe I should get out more, I don't know, but I could swear that I already saw *Sweeney Todd* in that building except that it had something to do with the Industrial Revolution and everything was much bigger and the theater was called the Uris. Chad assured me that the theater has always been called Circle in the Square though I somehow thought that was down on Bleecker. Anyway, after the show, I suggested we go over to 45th Street and have a drink at Charlie's but Chad said Charlie's had moved to Eighth Avenue where the Barking Fish Cafe used to be. I didn't remember any Barking Fish Cafe and he reminded me that it was the old Downey's before that. So we walked to Eighth and 45th and, much to Chad's surprise, that place was Downey's! Now he started to get bothered as well and we went to Don't Tell Mama's where

the exact same people were still singing "On the Street Where You Live." Chad and I both drank a lot of gin and somehow started fighting again about that time he tried to pick up one of the associate trainees at my office Christmas party (Chad, of course, still maintains that they were only swapping stories about their respective college days at Dartmouth). Anyway, he wound up storming off somewhere and left me to cover the bar tab. I managed to get home as quickly as I could and now I'm writing you because this whole night has me freaked out. Could it be possible that instead of having a birthday I've slipped into some kind of time warp? And, if so, does that mean Chad and I are still dating? It sure feels like it and, frankly, I'd rather be staked to an ant hill than have to live through all of that one more time, especially the qualuludes.

—Barry.

Dear Barry:

I'm not seeing *Sweeney Todd* until this Friday so I can't quite speak to this matter with absolute authority.

Last week, however, I *did* go to the Neil Simon Theater, formerly the Alvin, to see Vanessa Redgrave in *Orpheus Descending*, formerly *Battle of Angels*, subsequently *The Fugitive Kind*. You know, to have the opportunity to see Ms. Redgrave perform live on stage has been a dream of mine since I was a small child and heard about something called *The Prime of Miss Jean Brodie*. I was, to be quite honest with you, so dizzy with the anticipation I didn't think I'd be able to contain myself. Fortunately, during intermission, I spotted my therapist in the lobby. Imagine, the theater management has gone so far as to provide psychiatric aid to the audience! Just the idea of that kind of help being immediately available if needed, allowed me to participate fully, if vicariously, in the emotionally harrowing and often exuberant moments to come in the latter part of the evening. Ms. Redgrave gave a robust and visceral performance quite unlike anything I had seen her give before (being familiar only with her film work which tends to be, for the most part, intensely cerebral). We won't have another chance to see such consummate acting until later in the winter when Maggie Smith (speaking of *Jean Brodie*) arrives to recreate her London triumph in *Letting Go*. By the way, I can't help but notice that Jane Fonda has been receiving a great deal of publicity of late. Perhaps the renewed interest in both her and Ms. Redgrave's careers might spur Hollywood to consider making *Julia II*. I'd be most willing to help expedite such an enterprise and, in fact, have a first draft screenplay in my desk drawer. In the meanwhile, I suggest that you keep away from the gin. My experts inform me that it can produce certain disruptions in the fourth dimension. Happy birthday! ▼

10 THINGS YOU SHOULD DO WHEN YOU'RE UNWILLINGLY DRAGGED OUT OF THE CLOSET BY SOME NEW MAGAZINE IN NEW YORK CITY

- (1) Call your lawyer.
- (2) Explain to her receptionist that she won't get AIDS from talking to you on the telephone.
- (3) Send your lover on that nine-month Antarctic vacation she or he has always wanted to take.
- (4) Start drinking Coors publicly.
- (5) Call Liz Smith and get her to write that you were seen at a benefit mauling some young star of the opposite sex in a corner.
- (6) Renew your *National Review* subscription for three more years, and drop a note to Pat and Bill saying, "It's just not true."
- (7) Call the *Washington Times* and offer to spill the dirt on everyone ELSE.
- (8) Get your name onto an invitation for a Republican Party fundraiser, and make a point of playing blues guitar with Lee Atwater.
- (9) Go on "Live at Five" and tell all to that nice Sue Simmons.
- (10) Call Amy Pagnozzi at the *Post*; she's hungry for another scoop.

—John Umlaut



by Michelangelo Signorile

Well, the shit hit the fan. It's probably not necessary for us to recap what happened last week when the *New York Post's* Amy Pagnozzi interviewed us and then the paper ran a story headlined: MAGAZINE DRAGS GAYS OUT OF THE CLOSET. Of course not, since you all probably read it (and I just explained it, anyway). As usual, the "mainstream" media distorted the entire situation, blowing it up and likening us to Senator Joseph McCarthy. We find this pretty ridiculous considering that McCarthy was a *right-winger* trying to "expose" communists (with Roy Cohn—A CLOSETED GAY MAN!—by his side, I might add) in an attempt to *squash* their movement, while we are *radical fags* trying to get a message through to *our own kind in power* so that we can stop an epidemic and fur-



ther a movement. But what can we expect from a knee-jerk liberal reporter, especially one whose editors are reactionary right-wingers (it's quite a bizarre scene nowadays at the *Post*)?

Anyway, the *Post* story did cause quite a stir. We were contacted by every slimeball media outlet in town from the *National Enquirer* to *The Phil Donohue Show*. Of course, their motives are completely different from ours, but I suppose it's healthy that

everyone—in both the straight world and the lesbian and gay community—is now screaming at each other and debating this issue 'til kingdom come. After all, that's what *we're* for, aren't we?

* * * *

But sadly, none of this really seems to have changed things yet, dear friends. William Norwich (*Daily News*) hasn't learned from all of your educational phone calls, as can be seen by the current mini-interviews he



did with—you guessed it—homophobic artist Mark Kostabi and that monstrous wife of the fascist, Pat Buckley, in the current issue of *HG*. Meanwhile, in the *Daily News*, William F. Buckley made another horrific attack on fags and dykes regarding censorship and the Helms amendment while Norwich, just a few pages later, wrote glowing things about his spouse Pat. A few days later, Norwich wrote all about a party thrown by Pat and Bill in a column headlined: IT WAS SAMBA ENCHANTED EVENING Á LA BUCKLEY.

Is it *me*, dear friends? Or is this just plain sick shit?

I do think, however, that we are getting a rise out of Liz Smith (*Daily News*). In last Sunday's column she writes another puff piece about *New York* magazine's Julie Baumgold and ends her fawning with this: "It is writer Baumgold's overview, her satirical eye and her genial humor and understanding of human nature that put her head and shoulders above so many of today's suddenly quite vicious members of the Fourth Estate. There's a nasty new breed out there operating with no restraint. They only want the blood and guts of anybody in the public arena." Well, dear Liz, if it is me you are referring to, you should know that it's not your blood and guts

I want; it would be enough for me if you simply stopped fucking us over.

And just to point out that it is not merely I—or The Queer Nation, for that matter—who is upset with these two columnists, pick up a copy of *New York Press* which can be found in a gross green dispenser on any corner in the city. In their *Best of Downtown 1989* issue, the "Best Reason To Be Embarrassed About NYC Journalism" Award goes to—you got it!—Liz Smith. *New York Press* explained: "The damage that Liz Smith inflicts on all NYC journalists can't be overstated. Six days a week Smith, or her ghostwriters, fill a half page in the *News* with press releases, paybacks, favors for friends, shameless plugs for upcoming magazine articles, thinly veiled pleas for acceptance from the rich and powerful, paens to over-publicized creeps like Donald Trump and roars of approval for everyone and everything that comprises the status quo. That she's apparently teaching her younger colleague Billy Norwich that it pays to kiss ass all over NYC bodes ill for the future of gossip columnists in this city. And because she's taken seriously, unlike the *Post's* Suzy, who's so deep into a weird fantasy society world that her ravings seem almost quaint, her clout is even more dangerous. This is, after all, the woman who allegedly cautioned *Vanity Fair's* Tina Brown to tread lightly on New York's ruling elite lest her child be denied admission to

WILLIAM NORWICH



the right public school, advice Brown seems to have taken to heart. Liz Smith's brand of journalism is so fawning, so obsequious, so provincial, that you'd swear she was a scribe for the *Mayberry Herald* and not the proud *Daily News*, a paper with a circulation of over one million. The reputation of every New York journalist is sullied each day her column appears."

Need we say more about these two jerks, dear friends?

Dykes on Parade

by Liz Tracey

Contrary to popular belief, I do attend potluck dinners. On many a Friday night, I find myself hauling my butt and a salad on the subway to Brooklyn. Why, only a few weeks ago, I was at a Miss America potluck—yes, a dinner held around that most American of traditions with competition based on purely subjective objectification: beauty, hair, talent (??? more on this), and the ability to answer questions of great social import asked by the stupidest "television personalities" in America, Mary Ann Mobley and Gary—I want to say Coleman or Hart—(to be quite honest with you, I thought that woman was Phyllis George until fifteen minutes ago).

I think the real talent of any Miss America contestant is the capability not to laugh uproariously in Ms. George/Mobley's face when asked about the problems facing the communities of America regarding waste disposal. I was kneeling in front of the television, praying. Not for the souls of the contestants, for Gary and Mary Ann, or for the "celebrity" judges...no, I was praying for Miss Colorado to say "sewage." It's these little episodes of real human embarrassment that make these spectacles worth cooking for (She never said it).

We all know why lesbians don't have Ms. America pageants. There is a Ms. Leather or something like that; women who I am alternately frightened of and desirous to be, who I always end up confusing with Mr. Drummer 1989. While some lesbians would be wont to tell you firmly (very firmly), that the reason S/M girls have these pageants is because they're too male-identified to begin with, I would think it more likely that it's to meet each other and have wild sex before, during and after the dungeonwear category. Not a thought to be dismissed lightly when planning your next trip to San Francisco.

Now sit down. Close your eyes and think. Can you see it yet?? I hear the music fading in already. I can see that coffeehouse stage flooding with light...Yes it's true...it's...



...THE MS LESBIAN NATION USA PAGEANT

This nightmare fantasy immediately splinters into two separate shows:

1) The Politically Correct (PC): "An Evening With Other Lesbians From Around The Country, To Share Talents And Hopes With, in the Struggle to Form Community Nationwide..."

2) The Wildly Incorrect (WI): (competition would be divided into butch/femme...): "100 DYKES From All Over the Nation Converge to Get Laid and Win Sex Toys!!!" (This would alternately take place in New York and San Francisco.)

The shows would obviously be sponsored by some greatly differing institutions. The PC version by Olivia Records, Edensoy (this is soymoo; think about a soy bean mooing...), Birkenstock International, L.L. Bean and Fruit of the Loom. The WI show would have backers like: Sebastian Hair Products, Victoria's Secret, Good Vibrations/Eve's Garden, Levi's 501s, Schott Motorcycle Jackets and Chanel.

YOUR HOSTS:

PC

Kate Clinton (the funniest lesbian in recent memory; you only have to have seen two in twenty to know the full depth of her comic repertoire) and Rita Mae Brown (ex-Martina casualty, famous lesbian writer who doesn't seem to write about lesbians anymore, fancy that...)

WI

Madonna and Sandra Bernhard (yeah, right, who else???)

THE JUDGES:

PC

Lee Lynch (famous author of *The Bull-Dyke* and *The Lady*, among other works), Jane Rule (without whom there would be no "Desert Hearts"), Lily Tomlin, Sophia Collier (of Soho Soda fame), Urvashi Vaid (head honcho for the National Gay and Lesbian Task Force), Alix Dobkin and Chris Williamson.

WI

Pat Califia, Deb Parker, Betty (Alison, Amy and Bitzi), Fran Leibowitz, Phranc, k.d. lang and Susie Bright.

CATEGORIES FOR COMPETITION/SHARING:

PC

Poetry Reading: This being a time honored lesbian tradition spanning thousands of years, Adrienne Rich will be guest judging the reading of her works, as well as those of the contestants. Painful coming out poems will be worth bonus points, as well as those using the words "patriarchy," "woman-identified" and "clitoris," but only if a rhyming scheme is employed.

Comfortable Clothing: The real meaning behind this is how comfortable you look in these clothes; no fashion consultants and extra points are given for how little time is spent on fixing your hair right out of the shower. Birkenstocks are provided free of charge.

Casserole Preparation: Areas of expertise include: How to manage macrobiotic/vegetarian members of your party without sacrificing taste, ability to travel well on mass transit and weight of

leftovers after dinner. Special consideration will be given to creative tofu preparations, excluding such pre-made products such as tofu franks.

Relating to Your Ex-lovers at Parties/Gatherings: Is there life after lesbian breakups? This category seeks to explore the sisterhood in all of us, even between you and your ex-lover's new lover, who is odds on your (former) best friend. This "role-play" is held in a cramped space somewhere in Park Slope.

Question (to be asked of all contestants): "What role do you see the lesbians of the future playing in the subversion of the patriarchy, considering the fact that they seem to be the most embracing of stereotypic female imagery at the moment???" (30 seconds to answer)

WI

Cruising/Flirting: Seeing as this is a slowly reviving art form, judging will be done on a free form basis. Guidelines, however, will consist of:

- a) time spent before talking...
- b) time spent after first words...
- c) time to get phone number...

Advanced competition will include amount of time spent from leaving place of meeting to bed.

Butch/Femme Drag (contestants choose one, bonus points if you can do both equally well...)

Avoiding Your Ex-girlfriends at Parties: Suddenly raging thirsts, a need for pigs in a blanket; spotting your college roommate (who owes you quite a bit of money), and grabbing the nearest girl, sticking your tongue down her throat and whispering (loudly) "Where have you been sweetie? I was looking all over for you..." all will earn points at this party.

"I Enjoy Being a Dyke"; a multi-media performance art piece which must be conceived and executed by each contestant separately.

S/M Negotiation: Two women, upon their first sexual encounter, must decide "will we or won't we?" And if so, how far can we go??? The lesbian equivalent of high school sex.

As with all pageant shows, there will be a rousing grand finale before the "moment we've all been waiting for..."

PC

A satellite link-up with women's peace encampments all over the world for a multi-lingual rendition of the medley "We Are A Gentle Angry People/Lean On Me (I Am Your Sister)."

WI

Our gracious hosts Sandy and Madonna do a medley of "Like a Prayer/Virgin/Express Yourself" clad in suits and lingerie, while molesting each other on international television, finally giving positive confirmation to what we already knew was true.

AND NOW THE WINNER IS...!!!

PC: There are no winners. It would destroy the sisterhood and sense of community created by the very sharing of space we have experienced on this night.

WI: A scandal ensues when Sister Codie, a drag queen, wins on write-in votes sent from a single address in the East Village. ▼

Film

Reigns of Terror

Black Rain. Directed by Ridley Scott. Produced by Stanley R. Jaffe and Sherry Lansing. Distributed by Paramount Pictures.

Black Rain. Directed by Shohei Imamura. Produced by Hisa Iino. Shown in the New York Film Festival.

by Peter Bowen

As a child of the nuclear age—more so than most since my birthday falls between the anniversaries of Hiroshima and Nagasaki—nuclear holocaust haunted my childhood. Night after night, I would see on the horizon of my dreams the same grey-pink cloud rise up and hover inconspicuously at the edge of a dried-out cornfield, in a friend's bathroom window, between the slats of New York skyscrapers. Although the nightmares ended, a fear persisted until about seven years ago when it was usurped by a new and different fear: the fear of HIV infection. I no longer watched

XENOPHOBIC FALLOUT

Michael Douglas and Andy Garcia in Ridley Scott's *Black Rain*

out of the corner of my eye for a sudden flash from behind; instead, I studied my body for symptoms to appear. Although that fear too gave way to a sense of taking control, I have never forgotten the shape and power of fear.

Such personal fears, however, are quite different than those publicly constructed fears which, as in the case of AIDS and HIV infection, are promoted and exploited by such gay-bashing politicians as New Jersey Republican Jim Courter. Personal and

public fear are equally the forces that link and differentiate these two films which seem to share nothing except the same name and the same Japanese locale. More than just the tar-like radioactive sludge that fell from the sky in the days after the bombing of Hiroshima, *Black Rain* evokes a hovering historical legacy (a dismantled Japan, an imperialistic America, the new and harrowing threat of atomic war). In Shohei Imamura's film are the personal fears of individuals whose bodies—now poisoned with radiation sickness—threaten at any moment to re-enact the destruction they thought they had escaped. In the other film, Ridley Scott's rather xenophobic tale of American cops fighting Japanese crime, is the odd public fear that Japanese economic superiority is revenge for Hiroshima.

Like other Ridley Scott films (*Alien*, *Blade Runner*), his *Black Rain* seems almost like two films. The first film, a virtuoso performance of cinematic technique—startling cinematography, complex sound recording, slickly stylized art direction—is loosely attached to another movie narrating a rather mundane police story. In the

See **BLACK RAIN** on page 80



PERSONAL FEARS

Etsuko Ichihara, Yoshiko Tanaka and Kazuo Kitamura in Shohei Imamura's *Black Rain*

Art

Battling Bigotry

The First (Amendment)

Show. Sally Hawkins Gallery, 448 West Broadway. (212) 477-5699. Tues.-Sat., 10-6. Thru Oct. 14.

by Jon Nalley

Curated by Rick Barnett, *The First (Amendment) Show* which includes painting, sculpture, photographs and video is part of the art community's fight against the Helms Amendment on funding for the National Endowment for the Arts (NEA). Thus, the included works can be seen in context of

opposition to that amendment's attack on artistic freedom and U.S. public arts funding.

Greeting viewers, an installation by the Coalition Opposed to Censorship in the Arts (C.O.C.A.) includes leaflets, placards and posters of this summer's various actions organized by that group and ART+ in the wake of the Right's attack on art—of which the Helms Amendment is only a part. Notable in this are demonstration placards "Piss D'Amato" and "Piss Helms"—which criticize the anti-arts stance of those two conservative, Republican senators and are takeoffs of Andres Serrano's embattled "Piss Christ."

First (Amendment)'s diversity can be seen either as strength or a lack of direction. In this case, the variety of

textures, color and media should be observed in terms of a coalition effort—of which asymmetry is part and parcel, whether for art or people. Sure, the work thrown together in *First (Amendment)* may seem incongruous, but have you seen the kinds of people thrown together at pro-choice demos or other large coalition efforts and what they look like together?

Internationally notorious for his recent installation at a Chicago gallery which utilized a U.S. flag and required people to walk on it—Dred Scott Tyler's silver print *We Serve and Protect* explores issues of fascism and tyranny within our own society. Lee Brozgold's 1985 *Hidden America* series—North Carolina, New Jersey

See **BATTLING BIGOTRY** on page 61



JEFF AND FRED, Neil Polen, 1989

© Neil Polen, 1989

Theater

Relentlessly Straight

Midsummer Nights. A musical, music by Kevin Kuhn. Book and Lyrics by Bryan D. Leys. Presented by Musical Theater Works at St. Peter's Church, Citicorp Center.

by Michael Paller

On the map, Laguna Beach is about halfway between Newport Beach and San Juan Capistrano, where the swallows come back every year. In the musical *Midsummer Nights* produced by

relentlessly straight walk from Charles Busch's *Psycho Beach*. It is just about everything a heterosexual audience will like, brought to you by the sensibility that gave us white bread.

Which isn't to say this Laguna Beach isn't a pleasant place. Or a familiar one. Anyone who's been to *Grease* and the sixties-genre musicals it spawned will recognize the territory.

Librettist and lyricist Bryan D. Leys and composer Kevin Kuhn take their text, or pretext, from *A Midsummer Night's Dream* and breezily transport it to southern California. Lysander (Peter Marc) is a beach bum in love with the girl genius Hermia (Traci Lyn Thomas), who is the sort

Demetrius (Howard Samuelsohn), the pointy-headed nerd who has a pocket full of pens even in his tee shirt. But he loves Hermia, who loves Lysander, etc., etc. It all gets sorted out, of course, no thanks to Puck (Harold Perrineau, Jr.), who in his spare time works for two left-over beats, Oberon (Eric Kornfeld) and Titania (Tracey Berg). Perrineau is charming and personable; unfortunately, Puck is reduced to serving as a narrator and purveyor of potions.

The course of these true loves runs pretty smooth; the knots tied in Act I are easily and almost instantly unravelled in Act II. Directed by David Saint and ingeniously designed

by James Noone, the evening flows by with a number of genial, if not memorable, songs, all of which are energetically performed by a talented and attractive cast. Judith Moore, as Penelope Quince, about to embark on an affair with car salesman and community theater star Fred Bottom (George Merritt) has a particularly sensitive, personal way with a ballad; in a song describing his rock-and-roll image of himself, Samuelsohn conjures a frenetic Elvis out of the body of Ed Grimley. However, when Lysander mistakenly thinks that Demetrius is making amorous advances—horrors!—it's

cause for an old joke bigots will love. Such stuff belongs in the trash.

When the Laguna Beach community theater is rehearsing its version of *Pyramus and Thisbe*, we're told, "Of course this is unreal. It's theater. People go to the theater to escape." Straight visitors will have a pleasant escape to this place where the emo-

See MIDSUMMER NIGHTS on page 80



FRIGHTENINGLY FAMILIAR The cast of *Midsummer Night*

Musical Theater Works at St. Peter's Church, Laguna Beach is a place located in the sixties (the script says 1965; it seems more like 1962 or 1963) where there are as yet no Beatles, Rolling Stones, recreational drugs (except for the occasional Love Potion Number Nine), Viet Nam, or, for that matter, gay boys or lesbians on the beach. This Laguna Beach is a far and

who wears a sweater on the beach when the temperature is 95. This mismatched love is apparently thwarted when their widowed parents Theseus (Wally Dunn) the gym instructor and Hippolyta (Kristine Nevins) the English teacher announce their engagement, which makes the lovers siblings.

Meanwhile, Helena (Brenda Braxton), the local bad girl, loves

Theater

Call To Action

Hotel Martinique. Conceived, written and directed by Kevin Maloney, with music by Frank Jump and Anne Pope. At the Westbeth Theatre Center, 151 Bank Street. Through October 22.

by Maria Maggenti

Things that go wrong, systems that fail, "social problems" — the political architecture of the last decade has been a veritable body count of those people lost to the ever-increasing gap between the haves and have-nots. Few New Yorkers can avoid the results of this rapid unraveling of the social fabric. It is omnipresent, obvious and relentless. Art has a way of being either wedged into these situations or pushed out of them, depending on where both the artist and the consumer of art locate the meaning and purpose of artistic expression in desperate times. Should theater divert our eyes from the wailing masses that surround us or should theater put us squarely in front of what we try to deny about the world that we live in? Those artists who attempt to free us from what seems like our necessary though often selective blindness are wrestling with an artistic tension that is centuries old but not always well-realized. Thus it was with a certain amount of wariness that I attended an evening of performance and music devoted to the lives and voices of people who lived in one of the most nefarious of New York City's welfare hotels, The Hotel Martinique.

Hotel Martinique is a drama with music that, in a free-floating assemblage of satirical, angry, funny and lyrical scenes, portrays the various experiences of homeless families who

ended up in one of New York's worst welfare hotels. Closed in December of 1988 by the city, the hotel was nevertheless well-documented by Jonathan Kozol in his piece "The Homeless and Their Children," which appeared in *The New Yorker* and was subsequently published as a book. Playwright/director Kevin Maloney was inspired by Kozol's work and developed the play around the real and often plaintive voices that Kozol chronicled. The result is both disturbing and moving—a highly charged and urgent evening that is part agitprop, part human drama and part musical indictment of government ineptitude.

The show opens with an almost Fellini-esque *This Is Your Life* sequence in which a Black single mother is presented with the characters and circumstances that led her to the Hotel Martinique. They range from the obnoxious social worker to the evil doctor to her former husband who has been committed to a home for the "bewildered" and appears in a bright, polka-dotted straitjacket. The piece then unfolds to reveal the stories of the other residents in the hotel—the Latina single mother who can't speak a word of English and doesn't know what she's supposed to do, the man who has lost his job, his wife and his kids, the Black woman who finds her teenage daughter shooting up in the hallways



UNRAVELING SOCIAL FABRIC

Deborah Banks (top), Marissa Altamura (c), Cheryl Reeves (b) and Tyrone Davis

with a bunch of guys, the surly guard at the door of the hotel and then the plethora of "experts", government officials and journalists all of whom trot out with wild masks and headgear on that turns them into garish, LSD-inspired cartoon characters.

The whole piece is propelled by the imaginative and original score by Frank Jump and Anne Pope and the music also serves to keep the often dark and upsetting nature of the stories afloat. When Tyrone Davis laments the state of life in Grand Central Terminal, he does it to a hardcore funk beat that is a perfect marriage of political and aesthetic sensibilities. The music also trans-

See MARTINIQUE on page 80

Music

Taking Care of Business

by Victoria Starr

We were warned to expect strange weather. When I awoke, half

expecting to hear hail against the window pane, I was quite taken by the blue of the sky. Oh well, I thought, slipping into my shorts and sandals. Chalk one up for mother nature, who had eluded the meteorologists once again. Yet by three in the afternoon, when we pulled up in front of the Willis Avenue Methodist Church in the South Bronx, the folks in the nabe must have thought I looked quite foolish next to the B-boys in their fur coats and corduroy trousers. The temperature had dropped a good 20 degrees in two short hours, and I could do nothing but huddle under a borrowed sweatshirt. Lucky for me that the folks in the South Bronx had a little more foresight; they were determined that unlike the previous weekend (when the rain had prevented a full day of music and politics from taking place in St. Mary's Park), the rescheduled "Biko Lives Festival" would happen

despite the weather. In fact, for the fourth year in a row, the festival whose radical slogan cries "Free South Africa, Free South Bronx" took place despite a number of adverse conditions (conditions like the local police warning the neighborhood

children that they had better not be seen at the show).

The "Biko Lives Festival" is, of course, to honor Steven Biko, the South African activist slain in police custody in 1977. But the festival is also much more. "We are here because we are taking care of business. We are the

which business was conducted. Vibrant and celebratory, the dance-floor was the classroom, the artist was the teacher and the music was the Word. As the church began to fill up, the mix of skin, colors, ages and hairdo's dispelled the last chill from my bones. I was ready for some exchange.

The role of the artist in politics is a topic of much debate in the Euro-centric world. Long-winded arguments bandying rhetorical phrases like "art for art's sake" and "commodity fetish" are familiar to many who engage in the cultural scene with any enthusiasm. Suffice it to say that many of us find the separation of the artist from the commonality of everyday life to be an illusion, or wishful thinking. Not only is cultural activity a natural derivative of the larger social environment, but it is also a very powerful tool, able to be used by both the oppressor and the oppressed.

The artists who participate in the Biko Lives Festival year after year appreciate this as a simple truth, and in fact many are common faces in the arts-as-activism scene, both locally and internationally. We're talking about people like Jamaica's Mutabaruka

and Judy Mowatt, poet Allen Ginsberg, rappers MC Lyte and Chuck D of Public Enemy, samba band Pe De Poi and the East Village's anti-folk hero Roger Manning. None of these folks could make the rescheduled event, but most sent let-



IMAGES OF INSPIRATION
Felice of Faith

Photo: Ana De Orbegoso

oppressed, and we are here to teach the young (and to remind ourselves) that the oppressed take care of their own business." Such was the message from the stage, and for this gay activist, it was a familiar sentiment. Perhaps less familiar was the way in

ters of solidarity, leaving the artists who were available ready and willing to pick up the slack. Folks like rapper Fab Five Freddy, South African folksinger Tony Bird and a "township jive" band known as Spiritland.

The strongest focus of the "Biko Lives Festival" is the youth, which is why both artists and MC's took special care to fully explain what was going down. Young rapper Jesse West, while bending over to nearly eye level with the tots, related his own personal battle with crack, thievery, mistreating women and the like, concluding that none of this behavior improved his situation. "Power does not come from friends, and power does not come from money. Power, as you will learn, comes from knowledge." Fab Five Freddy took the concept a step further by recanting the social history of rap music. "Rap music started out as fun, hanging in the streets and making rhymes. Pretty soon it developed a competitive edge, and you have the boasting. But rap is also a science, and like all science, it is evolving. More and more, we are learning that rap is a powerful tool, and some of us, like Stetsasonic, like Boogie Down Productions, like Public Enemy, we are learning how to use our power. That's why it's important that all you young people are here, because you need to understand what hip hop is about. Just like you need to understand about Steven Biko, and how the one relates to the other."

The other most impressive aspect of the "Biko Lives Festival" was the cross-cultural experience, exemplified by the audience's reaction to the eccentric East Village rock band False Prophets. Theirs is a style of music (white, punk/hard-core influenced) that isn't listened to much in the South Bronx,

to be sure. But the honest and unpretentious way in which the band relates to those around them, coupled with their vital lyrics and the singer's captivating stage theatrics, insures them a rousing response from audiences of all cultural persuasions.

This sharing affects both artist and audience alike, as Felice, the lead singer of the reggae/funk/rock band Faith confirmed. Another band who has risen from the East Village, Faith is a prominent member of the growing Black Rock Coalition (BRC), a group whose biggest emphasis seems to be proving

we are invited to come play at one of the events up here, I always worry that the people won't understand our music, or that they won't believe Black people can do anything but rap and reggae. But, as it turns out, they always welcome us and get into it, and it means a lot to me. I miss being a part of this crowd, and those children who were out there dancing to our music touched me like I haven't been touched in a long time. Faith's presence was important to the festival, particularly for the little girls, who seldom see adult versions of themselves on stage.

The only thing missing at the "Biko Lives Festival" was not being able to see our own lesbian and gay images sharing some of the stage. If there was any gay presence, it was locked in the closet, as is usually the case at these otherwise empowering events. In fact, homophobia (which seems particularly strong in the Black community) prevented even the crucial topic of AIDS from being one of the many issues that were linked throughout the day. This is a shame, not only because of the high incidence of AIDS in the Black community, but because the fight against AIDS could be a starting point for building more durable bridges between the lesbian and gay community and other oppressed groups. Instead, most of the people involved in the festival chose to ignore the intensity of the AIDS crisis, and in doing so defied the whole point of

the event, which was to expose all the various ways and means with which the powers-that-be exercise their control over our lives. As a matter of fact, I was quite surprised to see Mark Kostabi's name amongst the lengthy list of festival endorers. ▼



BREAKING DOWN THE SOUND BARRIERS
Stephen of False Prophets

Photo: Ana De Orbegoso

to the white-dominated rock scene that Black musicians can and do play good, hard rock and roll. But this focus on the rock scene can be difficult and alienating for the band itself. Cutting a strong and energized feminine figure on stage, Felice later confided in me. "Every time

Performance Cafe Olé

by Jonn Wasser

The languid autumn sun has already set as we descend the rickety iron staircase leading into "Taller Latin-americano." We move in a rhythm of our own oblivious to the crowd. Suddenly, I hear a resounding thud. I quickly turn around, careful not to lose my balance. Although I cannot see clearly, it appears my companion has misjudged one step and temporarily lost his bearings. Emitting a loud grunt, he hoists himself up and angrily brushes the dirt off his trousers. Resuming our descent, we navigate the remaining steps without incident.

Once inside, a thin, hyperkinetic man with mousy hair takes our money and effusively announces, "Welcome to Cafe Bustelo in Exile!" I peer at the

surroundings—secondhand furniture, a makeshift stage, two caged parakeets pecking at their evening meal—quite an appropriate setting for this peripatetic East Village performance art space.

Organized in 1987 by former go-go dancer Heather Woodbury, a tiny Avenue B storefront space served as the Cafe's initial home. When the landlord demanded a rent increase, Woodbury took refuge in an abandoned synagogue on East Houston Street. Hefty legal trouble ensued and Woodbury again found herself a proprietress without an establishment. Finally, six months ago, she secured her current East Second Street haven.

It is difficult to categorize "Cafe Bustelo in Exile." During its brief tenure, the club has presented funky folk musicians, monologists and performing artists making the Dixon

Place/Gusto House/P.S. 122 circuit. While alumni include Reno, Frank Maya and Just Desserts, the twice monthly cabaret is best known for offering a healthy dosage of New York's more esoteric artists.

Cafe Bustelo has never prided itself as a chic cabaret haven for the Charivari set or those individuals seeking fleeting recognition via a gossip column mention. People ritually flock to their performances to be jolted into a heightened sense of reality. Anti-government slogans and non-conformist themes reoccur throughout the evening.

Master of ceremonies Dudley Saunders delivers the evening's preamble in his soft-spoken Kentucky accent. The make-believe curtain rises to reveal "avant-vaudevillian" Helen Shumaker. Best known for her electrifying performance as Mona Rogers, the witty ex-burlesque queen (currently playing at Eighty-Eights, Thursday evenings at 10:30pm), Shumaker unveils another piece by "Mona" author Philip Dmitri-Galas.

Slovenly attired in an imitation Bob Mackie gown and flashy red wig, Shumaker commences at a high pitch, rarely pausing for breath. Her tale of Muriel, the monologue's heroine, is a surreal trip into the superego, a voyage into the character's rarely explored dimensions. A nightclub singer of some repute, Muriel/Helen is brazen, witty and abounding with rage.

Shumaker does her professional best to instill life into Muriel but, invariably, the material fails her. It is another woman harboring delusions of fame and grandeur. We've already witnessed these unfortunate tales of woe and remembrance. Tennessee Williams was a master of highlighting his characters' vulnerability which often led to their demise. Dmitri-Galas takes the opposite tact. Emphasizing anger, he slowly peels away each personality layer. In this case, the core is rotten and unappealing.

Next up is Impala resembling a *Casualties of War* extra; closely-cropped hair and long-limbed with just enough muscle-tone to prevent

See CAFE OLÉ on page 78



HYPERKINETIC
Dudley Saunders

Photo: Lilian Caruana

Books

One Singular Sensation

A Chorus Line and the Musicals of Michael Bennett
by Ken Mandlebaum. St. Martin's Press, 352 pages, \$19.95.

by Terry Helbing

Those who did not have the opportunity of working with Michael [Bennett] should feel cheated," says Marvin A. Krauss, general manager on several of Bennett's shows, and one of numerous people Ken Mandlebaum interviewed for his book that amply demonstrates why it was an incredible experience for those who did. *A Chorus Line...* is filled with theatrical anecdotes and inside informations, but it is not a tell-all biography; instead, it is an assessment of Bennett's professional accomplishments. In fact, Mandlebaum spends only about 14 pages on Bennett's adult personal life, and given how many people mention his drive and ambition in the book, his personal and professional life may have been virtually synonymous.

The musical theater will never die if Ken Mandlebaum has anything to say about it, and he has already demonstrated his comprehensive knowledge of the subject in his regular columns in *TheaterWeek* and other publications. What better person to take on such a book, concerning undoubtedly the most influential person in the field in the last 20 years. Mandlebaum brings that knowledge to bear in his opening chapter, establishing a 20th-century historical context for the musical, emphasizing

the growing importance of dance. His detailing of Bennett's professional life pre-*A Chorus Line* includes Bennett's jobs as a Broadway show gypsy and the immediate attention he garnered for his choreography (he received a Tony nomination for his first show as a choreographer, *A Joyful Noise*). Because Mandlebaum saw all those early works, he is particularly adept at describing the shows—particularly *Follies*, which Bennett co-directed—so that the reader who has not seen them

conceiver—and traces his path to achieving that goal from shows like *Seesaw* and *Follies* to the first time he accomplished the feat in *A Chorus Line*. Since Mandlebaum's original intention for his book, altered by Bennett's death, was to do an extensive analysis of the genesis and development of this landmark musical, his work in this section of the book is extremely detailed, and makes fascinating reading. He follows the show through its several workshops, discussing many of the elements that were discarded along the way, through to opening night. Because of the shift in focus in the book, much more material on the show's long run is included in an equally interesting, lengthy appendix.

Mandlebaum continues following Bennett's career through *Ballroom* ("anything after *A Chorus Line* would have failed"), *Dreamgirls*, the restaging of the record-setting 3,389th performance of *A Chorus Line*, and through the last major work Bennett undertook, *Scandal*, which was almost complete when he cancelled the production, most likely because he learned he had AIDS. You come across many juicy anecdotes along the way, like: the dancers who poured out their life stories for the tapes that were used to develop *A Chorus Line* later had to audition for the show, and sometimes were not cast for their own stories; many of those who were cast devel-

oped severe psychological problems and couldn't return to the chorus, or even stay in show business; and, at one point in the development of *Dreamgirls*, Effie, the role originally played by Jennifer Holliday, became a nurse and was employed by a character played by Estelle Getty!

See SENSATION on page 78



EXTREMELY DETAILED
Ken Mandlebaum

Photo: Martha Swope

has a vivid sense of what the shows were like. Some readers may be bothered, however, that he offers his opinions of the shows as if they were given historical facts.

It's Mandlebaum's contention that Bennett was a control freak, striving to become the ultimate creative hyphenate—author-director-choreographer—

GOING OUT

AN EVENTS CALENDAR

prepared by Rick X
with information from
The Gay & Lesbian Switchboard of
New York

For more information or referrals, to
rap, or to volunteer, call the GLSB
daily, noon to midnight, 212-777-1800

Send calendar items to:

Rick X, Going Out

Box 790

New York, NY 10108

Items must be received by Mon-
day to be included in the follow-
ing week's issue.

MONDAY

OCTOBER 2

NEW YORK AIDS COALITION
Deadline to register for October
18, 19 **Two-Day Conference:
The Community Based Service
System: An Answer to AIDS**,
highlighting the key role of com-
munity-based efforts in the strug-
gle against HIV/AIDS; to be held
in Albany; write Susan Stamler,
NY AIDS Coalition, 132 Nassau
St, 2nd Fl, NY, NY 10038

TUESDAY

OCTOBER 3

Washington, DC
NATIONAL ASSOCIATION OF
PEOPLE WITH AIDS
Conference, through Friday,
10/6; 202/429-2856

New York
COALITION FOR LESBIAN AND
GAY RIGHTS **Meeting**, prior to
the 10/7 Housing NOW! March in
Washington; at the Center, 208 W
13 St; 8 pm; 627-1398

WEDNESDAY

OCTOBER 4

NEW YORK SPORTS AND CUL-
TURAL ASSOCIATION **Open
Meeting**, to enlist volunteers and
media in the preparation of
NYSCLA's bid to bring the Gay
Games 1994 to New York as part
of the Stonewall 25th Anniversary
celebration; at the Center, 208 W
13 St; 7 pm; 732-3612

GAY AND LESBIAN ALLIANCE
**AGAINST DEFAMATION Month-
ly Meeting**; at the Center, 208 W
13 St; 8 pm; 966-1700

SCRABBLE-PLAYERS CLUB **Game
Night**, newcomers should bring a
board; at the Center, 208 W 13 St;
8-11 pm; 570-9369

STEPHEN HOLT SHOW presents
Jim True, hunky younger brother
Al Joad in Broadway's upcoming
Grapes of Wrath, opening in
April, and in which Mr. Joad has
a brief swimming hole nude
scene, which is discussed; on
Manhattan Cable TV Channel
17D; 9 pm (repeats on Manhattan
and Paragon Cable, Saturday,
10/7)

EAGLE BAR **Movie Night: (Dis-
ney's) *Bambi***; 142 11th Ave (at
21 St); 11 pm; 691-8451

THURSDAY

OCTOBER 5

Washington, DC
LAMBDA RISING BOOKSTORE
**Book signing: *Epitaphs for
the Living***, by Billy Howard;
1625 Connecticut Ave, NW; 7-9
pm; SMU Press 214/520-3666

New York
WOMEN ABOUT **Cut-off date
for Batsto River Canoe Trip**, in
New Jersey; 201/481-0440

JUDITH'S ROOM BOOKSTORE
presents **Karla Jay** reading from
*The Amazon & The Page:
Natalie Clifford Barney and
Renee Vivien*; 681 Washington St
(btwn W 10 & Charles St); 7 pm;
free, but seating is limited; 727-
7330

YOUTH ENRICHMENT SERVICES
**Alternate Vision Improv Work-
shop**, a performance piece
focusing on family, religion,
death and relationships, created
by the lesbian and gay youths,
18-21, participating in the YES
program; at the Center, 208 W 13
St; 7:30; adults \$5/21 & under
free, 620-7310 (repeats FRI, SAT,
SUN, same time)

THE NATURAL HISTORY GROUP
(LESBIAN & GAY NATURALISTS)
**Slide Presentation on the Peru-
vian Amazon River region**,
recounted by the three women

who were there; at the Center,
208 W 13 St; 8 pm; \$2; 718/965-
0013

VIRGINIA GIORDANO presents
Cris Williamson & Teresa Trull
in concert with special guest **Fer-
ron**, at Town Hall, 123 W 43 St; 8
pm; \$18 & \$20; info 929-1585, tix
947-5850, Town Hall 840-2824

GAY WOMEN'S ALTERNATIVE
presents **Clare Coss**, CSW psy-
chotherapist and playwright, dis-
cussing *the single lesbian and
intimacy*, with active audience
participation encouraged; at the
Universalist Church, Central Park
West at 76 St; 8 pm; \$5 (for
women only, meets every first
Thursday)

FRIDAY

OCTOBER 6

Washington, DC
NAMES PROJECT displays **The
AIDS Memorial Quilt**, the final
display of the quilt in its entirety,
with over 10,000 panels; at the
Ellipse, behind the White House;
unfolding begins at 10 am with
reading of the names continuing
through 6 pm when quilt is
refolded; display will repeat dur-
ing the same hours on Saturday
and Sunday; 415/863-5511

NATIONAL GAY AND LESBIAN
TASK FORCE **Town Meeting:
"AIDS & Politics: Transforma-
tions of Our Movement"**, dis-
cussing the impact of AIDS on
the gay & lesbian civil rights
movement; at George Washington
University, Ross Hall, Room 101;
7:30 pm; 202/332-6483

THE AD CLUB presents **Life of
the Party**, a play by Theater
Rhinceros, to benefit the NAMES
Project and local AIDS organiza-
tions; at the Kennedy Center; 8
pm; \$75; 301/656-2582

New York
WOMEN ABOUT **Cut-off date
for International Center of
Photography art walk**; 874-
2104

EAST COAST COCAINE ANONY-
MOUS **Fall Convention Week-
end**, through Oct. 8; with tennis,
swimming, hiking, softball, fel-
lowship, meetings, speakers, ban-
quet Halloween Dance (costume
optional); at Holiday Hills Confer-
ence Center, Pawling, NY; \$150-
\$170 (double occupancy only);
914/476-8346

YOUTH ENRICHMENT SERVICES
**Alternate Vision Improv Work-
shop**, see Thursday, 10/5

THE ANSWER IS LOVING
**Women Talking Women's Talk:
"P.R.I.D.E. (pompous, ridicu-
lous, independent, dignity,
excessive)"**; the motivator and
the downfall and how we use it
and abuse it; led by Ruth Berman
and Connie Kurtz; Sheepshead
Bay, Brooklyn; 7:45-10 pm; \$8;
718/998-2305

SAGE **Lesbian Couples Group**,
formation night; at the Center,
208 W 13 St; 8:30 pm; 741-2247

COLUMBIA GAY AND LESBIAN
ALLIANCE **First Friday Dance**,
with DJ and dancing upstairs,
social lounge downstairs; at Earl
Hall, Columbia U., 116 & B'way;
10 pm - 2 am; 854-3574

SATURDAY

OCTOBER 7

Washington, DC
NAMES PROJECT displays **The
AIDS Memorial Quilt**, see Fri-
day, October 6

HOUSING NOW! **National
March for Housing Now**, to
end homelessness, fund the cre-
ation of affordable housing,
restore funds for federal housing
programs; 10 am; 212/316-0188,
202/347-2405

NAMES PROJECT **Candlelight
March Against AIDS** from the
Ellipse (6:30 pm) to the Lincoln
Memorial, where a Candlelight
Program will be held at 8 pm
(bring candles); 202/797-3508

NATIONAL ASSOCIATION OF
PEOPLE WITH AIDS **Sixth**

Annual Gala Dinner, to benefit the Human Rights Campaign Fund; 8 pm; \$150; 202/628-4160

New York
ALCOHOLICS ANONYMOUS Lesbian and Gay recovery program in Dutchess County begins today through subsequent Saturdays; Beacon, NY; 10:30 am; Susan 914/265-2414, Ernest 914/831-9312

YOUTH ENRICHMENT SERVICES Alternate Vision Improv Workshop, see Thursday, 10/5

STEPHEN HOLT SHOW presents **Jim True**; on Manhattan and Paragon Cable TV Channel 16C; 11:30 am (see WED, 10/4)

SAGE Brunch program resumes, beginning its new season at CJ Blanda's, at 7th Ave and 22 St; noon or 2 pm seating; \$10; RSVP 741-2247

IDENTITY HOUSE "It's Magic" a Women's Dance at the Center, with DJ Gini DeSantis; 208 W 13 St; 9:30 pm - 1 am; \$8; Center 620-7310, ID House 243-8181

SPECTRUM DISCO presents **Kon Kan**, singing *I Beg Your Pardon*; 802 64th St, Bay Ridge, Brooklyn (N Train to 8th Ave stop); 718/238-8213

SUNDAY

OCTOBER 8

YOM KIPPUR EVENING (KOL NIDRE)

Washington, DC
NAMES PROJECT displays **The AIDS Memorial Quilt**, see Friday, October 6

AUGUSTANA LUTHERAN CHURCH AIDS Healing Service, 1511 V St, NW; 11 am; 202/234-5315

NATIONAL GAY RIGHTS ADVOCATES and THE NAMES PROJECT Dancing for Freedom, community dance, at the Pension Building; \$35; 213/650-6200

New York
WOMEN ABOUT Cut-off date for "Dinosaurs Alive!" trip, in conjunction with Center Kids; 874-2104

YOUTH ENRICHMENT SERVICES Alternate Vision Improv Workshop, see Thursday, 10/5

EAGLE BAR 19th Anniversary Party, "snack all night," at 142 11th Ave (at 21 St); 691-8451

HAPI'S BACKDOOR CABARET presents **The Lady Bunny and Clark Render as Margaret Thatcher**; at the Pyramid, 101 Avenue A (btwn 6th & 7th Aves); midnight and 1 am show, dancing till 4 am; \$5; 420-1590

MONDAY

OCTOBER 9

COLUMBUS DAY HOLIDAY

Washington, DC
HUMAN RIGHTS CAMPAIGN FUND and NATIONAL GAY AND LESBIAN TASK FORCE "Congressional Update: The Status of Federal AIDS Legislation"; 202/332-6483

New York
GAY FRIENDS AND NEIGHBORS present **Frankie's Boys in Concert**, performing Gershwin, Sondheim and Porter at a Cabaret Monday; 415 7th St (btwn 6th & 7th Aves), Park Slope, Brooklyn; 8 pm; 718/789-2513

TUESDAY

OCTOBER 10

WOMEN ABOUT Cut-off date for Flat Rock Brook Nature Sanctuary trip; 201/481-0440

DOWNTOWN COMMUNITY TELEVISION Gay & Lesbian Video Festival '89, with short pieces by Julie Zando, Tom Rubnitz, Barbara Lipp, Tom Koken, Joan Braderman, John Greyson, Tom Kalin, Marc Paradis, Isaac Julien; 87 Lafayette St; 7 pm; \$5; 966-4510 (also 10/13, different selections)

POSITIVE ACTION OF NEW YORK Forum: Slowing the Progression of HIV Infection, discussion on medical treatment strategies with Drs. Jonathan Gold, Jeffrey Laurence, Barbara Starrett, Fred Valentine, Daniel William, moderated by Dr. Bernard Bihari, Medical Director of the Community Research Initiative; at St. Joseph's School, 111 Washington Place (off 6th Ave, near Waverly Pl); 7:30 pm; \$3; 727-7768

SECOND TUESDAYS AT THE CENTER presents **Brad Gooch**,

author of *Jail Bait and Other Stories*, reading with actors Carlos Jimenez, Michael Milan, Will Robinson and Afton Smith from his new novel, *Scary Kisses*; 208 W 13 St, 8 pm, \$3, 620-7310

WEDNESDAY

OCTOBER 11

WOMEN ABOUT Cut-off date for Night Barbeque and Hayride in NJ; 201/481-0440

NATIONAL COMING OUT DAY - "a day to be truthful, powerful and liberated. It is a day for each of us, and each of our organizations, to take our next step in the process of coming out." (Editor's suggestions: Wear a button. Come out to a friend, enemy or relative. Write an honest entry in your diary. Design a gay/lesbian history or literature course. Ask a politician about partnership rights. Fly a rainbow flag. Read OUTWEEK on the subway. Kiss your lover at the airport. Display his/her picture on your desk at work. Tell your 6th-grade teacher to stop saying, "When you get married..." Info: 505/982-2558, National Coming Out Day, Box 15524, Santa Fe, NM 87506

GAY MEN'S HEALTH CRISIS Men Meeting Men Workshop, "an evening to enhance self-confidence and increase the ability to negotiate safer sex with potential partners," at the Center, 208 W 13 St; 8-10 pm; free, no pre-registration required; 807-6655, TDD 645-7470

GAY MALE S/M ACTIVISTS Meeting: Exquisitely Excruciating Experiences, with Bob Buckley of Australia discussing sensuous abrasion "trips"; at the Center, 3rd Floor, 208 W 13 St; 8:30 pm; \$5; 727-9878

EAGLE BAR Movie Night: The Naked Gun; 142 11th Ave (at 21 St); 11 pm; 691-8451

THURSDAY

OCTOBER 12

Washington, DC
NATIONAL ORGANIZATION FOR WOMEN March on Washington

New York
WOMEN ABOUT Cut-off date for Millbrook Mt. Hike; 874-2104

SIECUS Training Workshop for Health Professionals on HIV/AIDS and Sexuality, through Saturday; HIV/AIDS update, sexual concerns/attitudes, homophobia, cross-cultural concerns, IV drug users and safer sex, counseling, pregnancy issues, safer sex education techniques, sexual issues for hospitals/hospices, taking a sexual history; at NYU Loeb Center, LaGuardia Place and Wash. Sq. South; 9 am - 4 pm TH & F, 9 am - 1 pm SA; \$15; 673-3850

JUDITH'S ROOM BOOKSTORE presents **Carmen de Monteflores** presenting *Singing Softly/Cantando Bajito*; 681 Washington St (btwn W 10 & Charles St); 7 pm; free, but seating is limited; 727-7330

LAMBDA INDEPENDENT DEMOCRATS presents **NYS Assembly Speaker Mel Miller**, who will discuss David Dinkins' mayoral race; at Park Slope Methodist Church, 6th Ave & 8th St, Park Slope, Brooklyn; 7:30 pm; 718/768-6187

FRIDAY

OCTOBER 13

WOMEN ABOUT Cut-off date for Beginning Kyack Clinic; 201/481-0440

SIECUS Training Workshop for Health Professionals on HIV/AIDS and Sexuality, see Thursday, October 12

THE OUTREACH INSTITUTE presents through Oct. 22; in Provincetown, esp. for those of alternative gender lifestyles; including seminars on law, health, sociological, lifestyle, partner issues; Town and Gown supper, Fantasy Ball, Awards Banquet, Fashion Show; workshops for couples, personal development, beauty, fashion, color imaging, speech improvement; activities including whale watch, kite flying picnic; house parties, church, video party, brunches; write Fantasia Fair, Lincolnia St., POB 11254; Alexandria, VA 22312

OutWeek
on your
newsstand
Mondays

OUTWEEK BAR GUIDE

WEST SIDE

Bike Stop West
230 W. 75th St.
874-9014

Candle Bar
309 Amsterdam Avenue.
874-9155

Cat's
730 8th Ave.
221-7559

Don't Tell Mama
343 West 46th St.
757-0788
Piano Bar

Jason's
23 W. 73rd St.
874-8091

North Northwest
215 W. 76th St. 2nd Floor
787-9256

Sally's Hideaway
264 W. 43rd St.
221-9152

Town and Country
9th Ave at 46th St.
307-1503

Trix
234 W. 50th St.
(bet. Broadway & 8th Ave.)
664-8101

The Works
428 Columbus Ave (at 81st)
799-7365

EAST SIDE

Brandy's Piano Bar
235 E. 84th St.
650-1944

Chaps
1558 3rd Ave.
427-8300

G.H. Club
353 E. 53rd St.
223-9752

Johnny's Pub
123 E. 47th St.
355-8714

Regent East
204 E. 58th St.
355-9465

Rounds
303 E. 53rd St.
593-0807

South Dakota
405 3rd Ave.
684-8376

Star Sapphire
400 E. 59th St.
688-4710

EAST VILLAGE

The Bar
68 2nd Ave. (at 4th St.)
674-9714

Boy Bar
15 St. Mark's Place
674-7959
Dancing / Drag

The Pyramid
101 Avenue A
420-1590
Dancing / Drag

Tunnel Bar
116 1st Ave (7th St.)
777-9232

WEST VILLAGE

The Annex (to Cellblock 28)
673 Hudson St.
(bet. 13th & 14th)
627-1140
j/o

Badlands
Christopher & West St.
741-9236

Boots & Saddle
76 Christopher Street
929-9684

Cellblock 28
28 9th Ave
733-3144
j/o

The Cubbyhole
438 Hudson (Morton St)
243-9079
Women

D.T.'s Fat Cat
281 W. 12th St.
243-9041
Piano Bar. Mixed M/F

Duchess II
70 Grove St (7th Ave.)
242-1408
Women

J's
675 Hudson St.
242-9292
j/o

Julius
159 W. 10th St.
929-9672
Serving Coors, Coors Lite, & Coors Draft

Keller's
384 West St. (at Christopher)
243-1907

Kelly's Village West
46 Bedford St.
929-9322
Piano Bar

The Locker Room
400 W. 14th St. (9th Ave)
459-4299
j/o

Marie's Crisis
59 Grove St. (7th Ave)
243-9323
Piano Bar

The Monster
80 Grove St. (7th Ave.)
924-3558
Piano Bar / Dancing

Nimbus 22
22 7th Ave. South
691-4826

Ninth Circle
139 W. 10th St.
243-9204

Ramrod
185 Christopher St.

Sneakers
392 West St.
242-9830

Two Potato
145 Christopher St.
242-9340

Ty's
114 Christopher St.
741-9641

Uncle Charlie's
56 Greenwich Ave.
255-8787
Video Bar

CHELSEA

Barbary Coast
64 7th Ave. (14th St.)
675-0385

The Break
232 8th Ave. (22nd St.)
627-0072

Chelsea Transfer
131 8th Ave. (bet. 16th & 17th)
929-7183

Eagle's Nest
142 11th Ave (21st St.)
691-8451
Leather / Levi's

Private Eyes
12 W. 21st St. (bet. 5th & 6th)
206-7770
Dancing, Video Club

Rawhide
212 8th Ave
(21st St.)
Leather / Levi's

Spike
120 11th Ave.
243-9688
Leather & Uniforms

Tracks
19th St. & 11th Ave.
Dancing

COMING SOON:

Entirely biased report from a bunch of OutWeek staffers as they crawl through the dens of the night.

(for finding other gays and lesbians to dance with)

MEN & WOMEN**MONDAY**

Limelight 6th Ave & 20 St 807-7850 (Marc Berkley's Salvation)
Private Eyes 12 W 21 St. 206-7770 (preppie; male strippers, 2-4-1 till midnight)

TUESDAY

***Love Machine** Broadway at 17 St. 254-4005 (at the Underground)
Tracks 531 W 19 St. 627-2333

WEDNESDAY

Club Lafayette 428 Lafayette St. (Scott Currie & R. Couri Hay)
Private Eyes 12 W. 21 206-7770 (Dallas & Sanker's Boys After Dark)
Red Zone 440 W. 54 St 582-2221 (Keoki & Sister Dimension)
Spectrum 802 64 St. Brooklyn 718/238-8213 (free admission all night)

THURSDAY

***Boybar** 15 1/2 St Marks Pl 674-7959 (has a new wave drag show)
***Copacabana** 10 E 60 St 755-0610 (last Thu. of the month has Susanne Bartsch party)
***Pyramid** 101 Ave A 420-1590 (Queer-Amid)
Spectrum 802 64 St Brooklyn 718/238-8213 (free admission all night)

FRIDAY

Basement 14 W. 22 St. 534-9824
***Boybar** 15 1/2 St Marks Pl. 674-7959
Columbia Dances Earl Hall, 116 St & B'way 854-3574 (1st Friday of every month)
Funk, Inc. 428 Lafayette St.
Private Eyes 12 W 21 St. 206-7770 (preppies and young professionals)
Spectrum 802 64 St Brooklyn 718/238-8213 (m/f strippers)
Tracks 531 W 19 St. 627-2333

SATURDAY

***Boybar** 15 1/2 St Marks Pl. 674-7959
The Center 208 W 13 St. 620-7310 (2nd and 4th Saturdays)
Private Eyes 12 W 21. 206-7770 (Dallas and Sanker's Boys After Dark)
Sound Factory 530 W. 27 St. 643-0728 (non-alcohol, House music)
Spectrum 802 64 St. Brooklyn 718/238-8213 (guest performer night)

SUNDAY

***Mars** Westside Highway at 13 St. 691-6262 (Chip Duckett's "Mars Needs Men" night)
Planet Earth 316 W. 49 245-8925
***Pyramid** 101 Ave A 420-1590 (Hapi Phace and Drag + Variety Show)
Spectrum 802 64 St. 718/238-8213 (show; free admission from 9-10)

EVERY NIGHT

Monster 80 Grove St. at Sheridan Square 924-3557

WOMEN**TUESDAY**

Hatfield's 126-10 Queens Blvd., Kew Gardens, Queens
 718/261-8484

WEDNESDAY

Bedrock 121 Woodfield Road, West Hempstead, LI 516/486-9516
Twenty/Twenty 20 W 20 St, 5-10 pm (Shescape, 645-6479)
Venus Flytrap 6 Bond St (btwn B'way-Lafayette) 979-6565 (PT Productions)

THURSDAY

Bedrock 121 Woodfield Road, West Hempstead, LI 516/486-9516

FRIDAY

Bedrock (West Hempstead, LI)
Cheeks 2000 Long Beach Rd. Island Park, LI 516-431-5700
Octagon 555 W 33 St 947-0400 (Shescape, 645-6479)
Tracks 531 W 19 St. 627-2333 (last Friday of month)
Visions 56-01 Queens Blvd. Woodside 718/846-7131

SATURDAY

Bedrock 121 Woodfield Rd., West Hempstead 516-486-9516
Silver Lining 175 Cherry Lane, Floral Pk, LI 516/354-9641 (a.k.a. "The Lining")
Starz 836 Grand Blvd., Deer Park, L.I. 516/242-3857
Twenty/Twenty 20 W 20 St, 5-10 pm (Shescape, 645-6479)

SUNDAY

Bedrock (West Hempstead, LI)

EVERY NIGHT

Cave Canem 24 1st Ave, at 1st St (Sandwich Sister Sunday, 529-9665)
Cubby Hole, 438 Hudson Street 243-9079
Duchess II, Sheridan Square 242-1408

NOTE:

All Phone numbers are area code 212 unless otherwise indicated.
 Party events are subject to change.
 * (TVs welcome)

Send corrections/additions to:

Rick X
 Box 790
 NY, NY 10108

Community Directory

To list your non-profit organization in our community directory, call Tom Eubanks at 212/685-5277.

A.C.Q.C.

AIDS CENTER OF QUEENS COUNTY
SOCIAL SERVICES • EDUCATION • BUDDIES
COUNSELING • SUPPORT GROUPS
Volunteer Opportunities
(718) 896-2500(voice) (718) 896-2985(TDD)

ACT UP (AIDS Coalition to Unleash Power)
496A Hudson Street, Suite G4 NYC 10014
(212) 989-1114

A diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis. Gen. meetings Mon. nights 7:30, the Community Center 208 W.13th.

ARCS (AIDS-Related Community Services)
for Dutchess, Orange, Putnam, Rockland, Sullivan, Ulster and Westchester counties. AIDS education, client services, crisis intervention, support groups, case management, buddy and hospital visitor program.
214 Central Ave., White Plains, NY 10606 (914) 993-0606
838 Broadway, Newburgh, NY 12250 (914) 562-5005
AIDSline (914) 993-0607

BAR ASSOCIATION FOR HUMAN RIGHTS
Lawyers Referral
Service for the Lesbian and Gay Community
Full Range of Legal Services (212) 459-4873

BAR ASSOCIATION FOR HUMAN RIGHTS
Free Walk-in Legal Clinic. Tuesday 6-8 pm
Lesbian & Gay Community Centr. Ground Floor

BODY POSITIVE

If you or your lover has tested HIV+, we offer support groups, seminars, public forums, reference library, referrals, social activities and up-to-date national monthly, "THE BODY POSITIVE" (\$15/year).
(212) 633-1782.

2095 Broadway, Suite 306, NYC, NY 10023

CIRCLE OF MORE LIGHT

Spiritual support and sharing in a gay/lesbian affirmative group.
West-Park Presbyterian Church
165 West 86th Street
Wed: worship service 6:30 p.m., program 7:30.
Marsha (212) 304-4373 Charlie (212) 691-7118.

COMMUNITY HEALTH PROJECT

208 West 13th Street, NYC, New York 10011
For Appointments and Information (212) 675-3559 PROVIDING CARING, SENSITIVE AND LOW COST HEALTH CARE SERVICES TO THE LESBIAN AND GAY COMMUNITY

CONGREGATION BETH SIMCHAT TORAH

NY's Gay and Lesbian Synagogue Services
Friday at 8:30pm 57 Bethune Street
For info. call: (212) 929-9498.

EDGE

For the physically disabled Lesbian and Gay Community.
(212) 989-1921
P.O. Box 305 Village Station, New York, NY 10014

FRONT RUNNERS

A running club for lesbian and gay athletes of all abilities. Fun Runs of 1-6 miles held every Sat. at 10am and Weds. at 7pm in Central Park and every Tues. at 7pm in Prospect Park.
For information: call (212) 724-9700.

THE FUND FOR HUMAN DIGNITY

National Gay and Lesbian Crisis Line
"AIDS 800"---1-800-SOS-GAYS
Educational Resource Center; Positive Images Media Center; NY State Arts Program
666 B'way Suite 410 NYC, NY 10012 (212) 529-1600

GLAAD

Gay & Lesbian Alliance Against Defamation
80 Varick Street, NYC 10013 (212) 966-1700
GLAAD combats homophobia in the media and elsewhere by promoting visibility of the lesbian and gay community and organizing grassroots response to anti-gay bigotry.

GAY MALE S/M ACTIVISTS

Dedicated to safe and responsible S/M since 1981. Open meetings w/programs on S/M techniques, lifestyle issues, political and social concerns. Also special events, speakers bureau, workshops, demos, affinity groups, newsletter, more. GMSMA -Dept. O, 496A Hudson Street, Suite D23, NYC 10014.
(212) 727-9878.

GAY MEN'S HEALTH CRISIS HOTLINE
FOR INFORMATION ON SAFER SEX AND HIV-RELATED HEALTH SERVICES, AND FOR INFORMATION ON ONE-TIME, WALK-IN AIDS COUNSELING SERVICES
212-807-6655

212-645-7470 TDD (For the Hearing Impaired)
Mon.-Fri. 10:30 a.m. to 9 p.m. Sat 12:00 to 3:00

HEAL (Health Education AIDS Liaison)

Weekly info. and support group for treatments for AIDS which do not compromise the immune system further, including alternative and holistic approaches.
Wed 8pm. 208 West 13th Street (212) 674-HOPE

HETRICK-MARTIN INSTITUTE

for lesbian and gay youth. Counseling, drop-in center (M-F, 3-6pm), rap groups, Harvey Milk High School, AIDS and safer sex information, referrals, professional education.
(212) 633-8920(voice)
(212) 633-8926 TTY for deaf

LAMBDA LEGAL DEFENSE AND EDUCATION FUND

Precedent-setting litigation nationwide for lesbians, gay men and people with AIDS.
Membership (\$35 and up) includes newsletter

and invitations to special events. Volunteer night on Thursdays. Intake calls: 2-4pm Mon thru Fri
(212) 995-8585

THE LESBIAN AND GAY BIG APPLE CORPS

Get your instrument out of the closet and come play with us. Symphonic, Marching, Jazz, Dixieland, Rock, Flute Ensembles and Woodwinds.
123 West 44th St. Suite 12L New York, NY 10036 (212) 869-2922.

LESBIAN & GAY

COMMUNITY SERVICES CENTER

208 West 13th Street New York, NY 10011
(212) 620-7310 9am-11pm everyday.
A place for community organizing and networking, social services, cultural programs, and social events sponsored by the Center and more than 150 community organizations.

LESBIAN AND GAY RIGHTS PROJECT
of the American Civil Liberties Union
KNOW YOUR RIGHTS / WE'RE EXPANDING THEM
(212) 944-9800, ext. 545

LESBIANS AND GAYS OF FLATBUSH

Brooklyn's social organization for both gay men and lesbians.
P.O. Box 106, Midwood Station
Brooklyn, NY 11230
(718) 859-9437

LONG ISLAND ACT-UP

P.O. Box 291, New Hyde Park, NY 11040
Support us for change on Long Island.
(516) 338-4662 (516) 997-5238 Nassau
(516) 928-5530 Suffolk

NATIONAL GAY AND LESBIAN TASK FORCE

is the national grassroots political organization for lesbians and gay men. Membership is \$30/year. Issue-oriented projects address violence, sodomy laws, AIDS, gay rights ordinances, families, media, etc. through lobbying, education, organizing and direct action.
NGLTF 1517 U Street NW, Washington, DC 20009. (202) 332-6483.

NORTHERN LIGHTS ALTERNATIVES

Improving Quality of Life for People with AIDS/HIV.
THE AIDS MASTERY WORKSHOP: Exploring the possibilities of a powerful and creative life in the face of AIDS. Call Jack Godby
(212) 337-8747

NYC GAY & LESBIAN

ANTI-VIOLENCE PROJECT

Counseling, advocacy, and information for survivors of anti-gay and anti-lesbian violence, sexual assault, domestic violence, and other types of victimization. All services free and confidential.
24 hour hotline (212) 807-0197

PEOPLE WITH AIDS COALITION

(212) 532-0290 / Hotline (212) 532-0568
Monday thru Friday 10am-6pm

Meal programs, support groups, educational and referral services for PWA's and PWArc's.

PEOPLE WITH AIDS HEALTH GROUP

Underground buyer's club importing not-yet-approved medications and nutritional supplements. 31 West 26th St. 4th Floor (212) 532-0280

SAGE: (Senior Action in a Gay Environment)

Social Service Agency providing care, activities, and educational services for gay & lesbian senior citizens. Also serving over 160 homebound seniors and older PWA's. 208 West 13th St. NYC 10011 (212) 741-2247

ULSTER COUNTY GAY AND LESBIAN ALLIANCE

Meets first and third Monday of each month at 7:30 p.m. at the Unitarian Church on Sawkill Road in Kingston.

For information, call (914) 626-3203.

PUT YOUR MONEY WHERE YOUR MOUTH IS.

SUPPORT THE
BUSINESSES
THAT
SUPPORT THE
LESBIAN AND
GAY
COMMUNITY

BATTLING BIGOTRY from page 49

and Washington D.C.—is notable for its frank treatment of phone sex, fellatio, bisexuality, tatooing and freedom of the press.

Outlaws, a 1989 work by Zoe Leonard and Catherine Saalfeld, is an ensemble of a video monitor repeating *Keep Your Laws Off My Body* and a bed—upon whose oil silkscreened sheets are emblazoned such governmental intrusions into the bedroom as 1987's Helms Amendment (nixing explicit, sex-positive educational materials for safer sex education), 1986's draconian Hardwick decision and 1989's Webster v. Reproductive Health Services.

Originally filmed on super 8, *Keep Your Laws* must be viewed on different levels. Leonard and Saalfeld have brilliantly captured the fragile nature of personal freedom and sexual expression when seen against the power of the state. It intersperses carefree domestic scenes of the filmmakers brushing their teeth, playing with a cat and lovemaking with footage of ACT UP's March 28 City Hall demonstration—particularly the massive police presence. Paddywagons, mounted officers and Central Booking forms represent the same force which, at any time, could be mobilized to snatch "wimmin-loving-wimmin (not to mention "myn-loving-myn") from their warm beds and bathtubs and shove them into boxcars. "Protectors of law and order," amassed behind blue police lines are shown as the living face of the patriarchy.

Wonderful is the texture of the black and white film which brings to mind 1960's TV news reports of civil rights and anti-war demonstrations while actually viewing 1989 arrests of AIDS activists. (We finally got our color TV in 1968, just in time for the Tet Offensive.) Previously exhibited in June's installation at the Lesbian and Gay Community Services Center, *Keep Your Laws* strikes a small blow against the invisibility of lesbian love and everyday lives.

Adrian Kellard's 1982 *Nightstand*, a handpainted box with erotic and sexual scenes is outrageous in its whimsy! Inside are stored vaseline and such men's skin mags

as *Honcho* and *Numbers* while on the outside hang a cum rag and copies of *Daily Word* (the devotional booklets read by my Methodist grandmother in Iowa.) Working often with this medium, doing shutter objects and furniture, Kellard's piece is a must-see.

Part of a 1989 series including images of Harvey Milk and a drag queen, Hunter Reynolds captures the dissonance of state power and oppression in *Battered Student Protester Columbia University*. Hand painted and polyurethaned on a table top, Reynolds (whose poster for ART+ of Jesse Helms fucking NEA up the ass created a furor at the Lesbian and Gay Experimental Film Festival's panel on *Activism and Complacency in Experimental Media*) depicts a scarred veteran of 1968's Low Library occupation.

Of special interest are Neil Polen's refreshing silver prints communicating the dynamics and dimensions of S/M experience—particularly, *Jeff and Fred*, which captures a masked bottom bound on a wood cross being dragged by a leather-vested daddy through autumn leaves on a motorcycle. Neither should one miss Susan Strande's *Beach Party* fresco, Krzysztof Wodiczko's ominous print of South Africa's beswastikahed London embassy or the opportunity for participation in Richard Merle's *A Cleaner New York is up to You*. Keith Haring's two 1984 subway panels must be seen against the backdrop of Michael Stewart's gruesome 1983 murder. Stewart, a young gay African-American graffiti artist and a regular at the Pyramid was killed by transit police who arrested him spray-painting in the 1st Avenue L station.

Before leaving this—Sally Hawkins Gallery's first—exhibition, the viewer should note Fred Tomaselli's *Age of Enlightenment*. A sculpture of steel, lights, mirror and a chamber-holed chair, it conveys most effectively that which the First Amendment and the bill of rights should protect us from—ever-increasing scrutinization of and incursive power over the individual by the State.

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**The Gay & Lesbian Alliance Against
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Development Assistant to help the
Executive Director and Board with
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GLAAD, 80 Varick St., #3E, NY, NY 10013
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For more information, call (212) 966-1700.

CLASSIFIEDS CONTINUE NEXT PAGE

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The Gay and Lesbian Alliance Against Defamation, Inc. (GLAAD) seeks a **Receptionist/Data Processor** to answer phones, maintain files and computer databases and perform other clerical tasks. Salary high teens plus benefits. Women and people of color encouraged to apply. Resume and cover letter to: GLAAD, 80 Varick St. #3E, NY, NY 10013 before October 8th.
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OutWeek needs an organized, conscientious, detail-oriented assistant to provide clerical support to publisher. Ability to operate independently, see projects through to finish essential 60WPM typing, WP, filing. Salary + benefits. Please send resume to:

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PERSONALS

GWM 30, RELOCATING
to NYC. Looking for affordable or reduced rent in exchange for nursing services. I'm a licensed practical nurse, and open to other possible arrangements. Have excellent references. I can travel to NYC for interview. Write to: Bob Cooper, PO Box 7195, Ft. Lauderdale, FL 33338, or call 305-760-9234.

PEACH OF A GUY
Looking for someone intelligent, affectionate, loyal, employed, adorable, fuckable? This GWM, 32, 5'11, 155#, brown/blue w/stache, HIV-(safe sex only), likes keeping his man happy, horny, satisfied, and coming back for more. If you're a tall GWM, 33-44, serious, who can envision shacking up with another guy for a couple of decades. Send me a letter. Outweek Box 1268

HANDSOME GWM, 24
6', 150, br/br, swimmer's build. Do you like dancing and Dvorak; the Met and the Mets; moonlight & stargazing; working out & sleeping in? Are your tastes eclectic? If you are tired of bars and looking for new friends or more, write with photo and phone to: Outweek Box 1270

PART 1 OF 3
GWF, 22, seeks mates for self and best friend (also roomie), GWM, 24: Both Taurus (and stubborn), "out" since early teens, long time friends. Frequently lazy, sometimes bitchy, and always lots of fun. Looking espe-

cially for other pairs like us, but singles okay. No bi's, bores, or "confused". Must be politically aware if not active. Photos a must! We may already know you! (Phones optional). All replies answered. See part 2 and 3. Outweek Box 1271

PART 2 OF 3
GWF, 22, 5'6", dark hair/eyes, butch/fem depending on attire and situation. Hate sports, eat red meat and smoke, but don't do drugs; quiet except when complaining but friendly, compassionate and cute. Needs: Outgoing GF, 5'2"-5'6", 21-35, who can laugh and cry with me, likes music and dancing. Must be modern and N.Y. oriented. See also parts one and three. Outweek Box 1271.

PART 3 OF 3
GWM, 24, 5'7", blue-eyed, bleach blonde closet Romantic with an unequalled sense of humor. Very popular and used to being the center of attention but very giving and caring. Happy with flowers and a phone call. Needs: Strong, silent type, long dark hair, 5'4"-5'10", 18-25 (30?). Must have patience, pretty eyes, and a steady job. See also parts one and two. Outweek Box 1271.

GWM 36, 5'10", 150 LBS.,
handsome, green eyes, moustache seeks attractive, in-shape guys into music, movies and hanging out for friendship and/or relationship. NYC/AREA-

BKLYN PREFERRED.
Ph/Ph please. David, P.O. Box 30221, NYC, NY 10011.

BARE BUTT SPANK
by small guy, 5'5", 115 #, 32. Bend over the back of my couch. Roll around on my carpet. Straddle across my knee. Beg for more. Now tell me why you need it. Box 20079, NYC 10009. E. Village.

LONDON ENGLAND
Handsome Irishman just returned from vacation in New York City. Would like very much to keep in touch with some friendly New Yorkers interested in long distance correspondence. Who knows what may develop! An uncomplicated, fun friendship is all I ask. Write with photo to: Joe Kelly, Flat 24, Grosvenor Court, 75 Christchurch Avenue, London England, N.W.6. 7NX

SEEK LIFEMATE
WM, 31, attr, 155, br. hr., hazel eyes, seeks husky, bulky, possessive guy for old-fashioned romantic 1 to 1 sex only. I crave humping and erotic talk, my interests include photog., video, sci-fi films and t.v. (avid trekker). DCH, P.O. Box 1401 Cooper Station, NY, NY 10276.

HOT ITAL BB BTM
Just learning to take it and I love to give it. How about you? Help me teach him how much he can take. We're mid-30's-hot. If you're hung, attr and under 40, send photo/phone to P.O. Box 150, Prince Street Station, NYC 10012.

FUN/BRIGHT/PASSIONATE,
GWM, 42, handsome and fit looking to meet similar attractive guys who understand that tenderness and laughter are the keys to love and sex. You are playful and stable for the long run. Ph/ph to P.O. Box 20141, NYC, 10028-9991.

HISPANIC GWM
Goodlooking 22, 5'5", 135 lbs, lean, youthful, carefree, mature. Healthy outlook on life. Love to dance, bike, skate, touch, learn. Am artist, masculine, non-smoker. Looking for others with similar interests and more. Outweek Box 1286

VINTAGE 1948
Handsome GWM, hlth prof, 5'8", 150 #, Bl/br, native NY sks mate to give quality loving when I'm home from a hard day at the hospital. I love Aretha, Bach, theatre and film. I do have wonderful friends and family but lack a husband. What's life without caring for someone special and letting them care for you? Left politics and sense of humor essential... Please send photo (if possible), phone. Write Outweek Box 1287

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into Shakespeare, music and politics seeks friend for weekend bike trips Send letter and phone to Outweek Box 1133

GWM, 26, 5'10", 160
Fairly handsome, brown hair, green eyes, buzz-cut, moustache, very thin beard, slender build. I'm interested in computers, tennis, work-outs, the arts, travel, politics. A little shy, quiet, I'd like to meet men 22-40, mature and straight-acting, fairly or very

handsome, moustache/beards a plus, for safe sex relationship. Letter and photo to: Outweek Box 1104

A FINE CATCH
and still not hooked. Clean-cut GWM, 32, 5'10", 145, developed mind and body, lusty and lustful yet warm and caring, masculine but not closeted, seeks lasting companionship. Photo/phone to Outweek Box 1134

GWM, WASP, 26
180 lbs., 5'11", Bl/Bl, healthy, masculine, well-built, looking for young, muscular (18-28) guys for hot safe-sex (condoms). I like to be both dominant and submissive. Face-fucking, role-playing, butt-fucking. Let's get it on! Also into threesomes, light bondage, trying new things. No drugs, no pain. Send note about yourself: photo appreciated. Outweek Box 1135

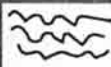
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WORK MY BOTTOM OVER WITH ME
in long, slow sessions. He's hot Italian BB, 30's. I'm 30's. lanky and hung. If you're attractive, hung, verbal and ready. Send photo/phone to P.O.B. 150, Prince Station, NYC 10012.

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GWM, 40, 5'8", 200lbs., extremely oral, loves to suck on nips, pecks, and tits. I worship the male chest. Send photo and phone: Box 20446 London Terrace Station, NY 10011. My hot wet mouth is waiting for you.

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PERSONALS CONTINUE ON PAGE 68

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ing, attractive man.
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10108.

CULTURED GWM,
26, European seeking
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possible marriage.
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convenient. Outweek
Box 1144

BUILD A NEST?
GWM, 43, 5'10", 160
lbs., generally consid-
ered intelligent and
humorous with wide
range of skills and
interests, reasonably
successful, lots of
good friends but cur-
rently without the cap-
stone, that special
someone. Seeking a
partner interested in
the slow ex-plorations,
joys and agonies of
building a nest. Let's
start communicating
and see where it leads.
Outweek Box 1145

BARK LIKE A DOG
GWM, 34, who barks
like a dog on all fours
and eats from a dog's
dish. Send phone
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FANTASY?

I want 2 B crazy in
love. I'm tall, dark,
handsome, smart,
good gymbody. So
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I'm 52 in an ancient
dry relationship and
have a fetish for very
attractive men with no
facial hair. If you're 25-
40, into SS sans pop-
pers and you've
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and intellectual stimu-
lation by attr W/M, 44,
6'1", cosmopolitan
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Seek W/M, 23-29
(taller than 5'8"),
clean-shaven, good
body/mind. Graduate
students, actors, pro-
fessionals-offer din-
ners, Broadway
shows, theatre. Expect
truth. Sex(safe). Trav-
el possible. Ph/ph,
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York, NY 10150-1918.

STUCK LIKE A PIG

Let this 24 yr old hot
farm boy use his farm
tools to work you into
a frenzy so I can hear
you squeal. Send let-
ter with a good
description of yourself
and describe how you
would like to be breed-
ed. Outweek Box 1149

NEED A SPANKING?

Attractive guy, 43, 6',
160 lbs., will put you
across his knee, pull
down your pants--and
spank your bare bot-
tom till you promise to
behave. Am into fanta-
sy-- not pain. Good
with beginners. Box
1316 FDR Station,
NYC 10150. Seek trim
guys only.

QUIRKY LESBIAN

GWF, 27, would like to
meet very bright,
funny woman who
possesses natural
femininity. Older
women, please don't
be shy. Please send
photo, not because I'm
picky but because I
thoroughly enjoy fotos
of folks I don't know.

I'm not being fac-
tious. I'm fascinated
by that which is tradi-
tionally considered
boring, i.e. staring at
the ceiling, reading
phone books, calling
pre-recorded mes-
sages and dialing
international opera-
tors. Loathed When
Harry Met Sally... Out-
Week Box 1151

GUPPIE

26 year old GWM
attempting to live the
yuppie lifestyle. 6'2",
175, blondish hair,
beard and moustache.
Non-smoker, healthy,
in-shape. Considered
to be good-looking,
romantic, stable, pro-
fessional. Seeking
GM, 28-40 with similar
qualities for quiet din-
ners, movies, etc...
Please send letter
including photo and
phone number. Out-
week Box 1152

WANTS

PATRON/CHUM
Aging writer, hairy,
irascible, seeks warm-
hearted, brainy, non-
smoking amanuensis

and/or patron/
provider/ slut in ex-
change for grudging
affection, kinky vanilla
sex, and glimpses of
immortality. P.O. Box
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tion, New York 10013.

PATIENTLY

waiting for a GWM,
35-49, attractive, edu-
cated professional/
executive, serious
about commitment,
introspective but fun-
loving with a good
sense of humor, and
who actually has time
in his schedule to
meet new people and
possibly develop a
relationship. I'm a
GWM, 43, br/haz,
5'10", 150, glasses,
gd-iking, intelligent,
professional, HIV neg.
Midwestern values.
Try not to take myself
too seriously. Write
with ph/ph to Box
1858, Madison Square
Station, NYC 10159.

VERY HDSM & MASC

30, 6', 160, blond,
straight-acting/appear-
ing, successful profl,
warm and verbal,

Yuppy-type (w/out the
attitude) with All-Amer-
ican looks and an irre-
sistible smile. Enjoys
the more rugged
aspects of life-hiking,
camping, skiing, gym-
as well as the city.
Seek similar profl,
hdsM and masc,
together guy for friend-
ship and fun and sen-
suous times. POB
20489, NYC 10025

NEW TO NYC AREA

GM Puerto Rican, 27,
5'11", 210lbs., enjoys
music, quiet evenings
and cuddling. Looking
for friend to show me
NYC, send photo, and
phone number to Out-
week Box 1156

G/BIJF IS SOUGHT

by a BIJWM, 27, intel-
ligent, good-looking,
successful for a seri-
ous relationship. P.O.
Box 1157, Forest Hills,
NY 11375.

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heart's delight. We will
watch your belly and
tits grow to perfection.

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SUPERHUNG WM, 35, good looks, average build, looking for guys hung super long or thick for safe fun. I'm in midtown and am very discreet. Scott, Box 6559, NYC, NY 10163.

DHB-DECENT HUMAN BEING wants to share happy times and not so happy ones with another DHB. Not into drugs/smoking. I've been told I'm handsome, caring, sensitive, sensual and hot. I'm 6'172/LtBr/LtBr, 33, trim, smooth, muscular build. Prefer GWM, 20-28, "boyish" and cute and wants to

grow. Enjoy conversation, museums, beach, work-outs at gym, Off-Broadway plays and safe hot love-making. Send detailed letter w/ photo/age/phone: Box 5432, Flushing, NY 11354. This may be our chance for a great future together.

REGULAR GUY GWM, 38, seeks similar for relationship. Avg looks/build, decent, stable, shy. Like theatre, classical music, blonds. Closet Romantic, more turned on by chest size than cock. Honest letter and photo (a must!) to P.O. Box 3182, Ridgewood, NY 11386.

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et cases or Republicans, please. Letter, phone to Outweek Box 1169

LITTLE BROTHER Write home! GW couple 30 (6', blonde, 160) & 34 (6'1", hairy, 185) both very handsome, loving, fun, & HIV-seek younger kid brother for fun and sensuous nights at home and on the town. We can offer emotional support (no \$), hot times, affection, & some "home cook-

ing". You are huggable, hot, healthy, handsome (& together). Photo/phone (Don't tell Mom!) to: POB 1955, NYC 10025.

UNIQUE OPPORTUNITY How would you like to strip, kneel before me, and place yourself under my direction? Am looking for someone who knows his place (bottom) and who is obedient. You must be willing to do

as you're told. Your stats are unimportant to me-your attitude isn't. If willing to explore, write to POBox 292, NYC 10024.

SERIOUS FUN w/ GWM, 32, 5'10", very slim, long brown hair. Reasonably attractive, reasonably intelligent, outrageous sense of humor. Passions include films,

PERSONALS CONTINUE ON PAGE 70

OUTWEEK ADVERTISING



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556
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books, dramatic landscapes, spicy food, lively conversation, long kisses. Seeking facsimile of soulmate, 28-40, ideally slim, clean-shaven and sexy (I know it's subjective, but we can explore the matter.) Ph/ph to: Outweek Box 1172

LESBIAN WANTED

Tall, good looking, healthy, straight WM, 35, seeks lesbian or lesbian couple for adventurous sex. Will do whatever to please. Interested? Outweek Box 1174

BROADWAY BABY

Attractive, furry, cuddly, GWM, 41, 5'9", 170lbs., Br/Br, w/stache, seeks special, affectionate guy, 30ish-50ish, for friendship/possible relationship to take in the new Broadway, Off B'way seasons together. You love musicals (maybe even collect original cast albums), and enjoy comedy, drama, cabaret, too. Also like country walks, brunch, music, film, etc. If interested write w/phone and photo (if possible) to: P.O. Box 2509, Times Square Station New York, NY 10108.

PASSIONATE

about great literature, ballet, classical music, safe sex, theatre, film, intellectual chat. GWM, 29, 5'9", 155 #, Bl/grey, seeking that sincere someone who can be added to the list of passions. Letter with description of yourself and your reasons for being should elicit a response. Please include a phone number. Photo optional. Outweek Box 1176

GF, 39, SEEKS

mail order bride. Must be cultured, intelligent, with a good sense of humor. No Holly Near fans. Outweek Box 1178

MALE/MAIL ART

exchange. Your hot male images (drawings, collages, etc.) get a fistful from P.O. Box 447, New York NY 10012. Let's have fun, guys!

WOODSIDE PUSSY

57", 210 lbs., 45 years old, GM, loves to suck cock and get fucked with bags by black and white guys 30-60. Not necessary to be handsome or slim/trim. BI, married o.k. I'm HIV negative/safe. Write desires to: P.O. Box 4547, L.I. City, NY, 11104.

NIHON

Japanese boyfriend wanted by GWM-27, tall, dark, slim, smooth, soft-spoken individual, long-haired, creative musician learning Japanese. Aimasho Ka? Outweek Box 1181

GWM, 38, RUNNER, VEGETARIAN

loves art, music, outdoors, travel, HIV(-). Seeks GBM, 25-35, healthy, with similar interests to seek and share mutual physical, emotional, and spiritual growth. No drugs/booze/cigarettes. Photo/letter please. Outweek Box 1182

SINCERE GM PROFESSIONAL

healthy 20- sought by handsome GM Kyotote, 35, 5'11", 160 for monogamous relationship, any race. Ph/ph to P.O. Box 1502, New York, NY 10185.

LOOK NO FURTHER

GWM, experienced friend and love seeking same. I'm easy-going, sensitive, romantic, intelligent and witty. 44 years young, 5'7", 142 lbs. Beautiful blue eyes, curly brown hair, moustache. I'm sensual, sexually versatile and into safer sex. Interested in perf. arts, film, /letter gets mine. Box 2004, NYC 10009.

HND SM HUNG GBM

Top, seeks affectionate bottom, preferably Hispanic or Italian for friendship. Good looking intelligent, clean and honest a must, 40-60 years. Photo, if possible, will return. Outweek Box 1187

6', 165, WM, 31 prof, Mid Eastern good looks, musc, masc,

teaser, submissive. Like science politics, nature. Us: smart, atheist/ agnostic, progressive, unpretentious, non-smoker, vers., affectionate. You: 29-45, dominant, in good shape, looks. P.O. Box 41, Eatontown, NJ 07724.

EDUCATOR/WRITER

Lesbian professional: 35, 5'3", slimnice looking, immaculate. Mature rational, strong, responsible, yet affectionate, warm, compassionate. Would love to meet a feminine gay professional female, 27-36, who is also attractive, very slim, healthy, graceful, intelligent (a must!), responsible, honest, loving, sensitive, romantic and sentimental. Outweek Box 1189 qualities to reply. Honesty is sacred. Note/phone/photo.

ATT: HAIRY MEN

GWM, 40, 5'8", 200, very oral seekshirtsute man to worship from head to toe. Send photo/phone to P.O. Box 20446 London Terrace Station NYC, NY 10011. My tongue is waiting to taste your furry body.

LET'S MAKE LOVE

Fillyish GWM-6', 175 into classical music, sensuous sexuality-roving fingers and tongue, intense nipples. Ph#, pls. P.O. Box 387, Old Chelsea Station, NY NY 10011.

DONNY

We met driving across the bridge when my ship came in, you were disappointed. I was wrong. Please write. Jeffrey, POB 3222, NYC 10185

GBM+U=LOVE

39, 5'11", 215 seeks top for relshp. Theatre, music, arts, NYC, love, hand holding, kisses, cuddles. No drugs/smoke. U over 35 all races big and stache a +. Ph/Ph if possible. PO Box 400073, Brooklyn, NY 11240-0073.

NARCISSIST?

Me, too. Send hot photos for hot swaps. GPO Box

022301, Brooklyn, NY 11202-0049

DO YOU SPEAK

softly and carry a big stick? Me/ GWM, handsome, 28, Br/Grn, gym body, 5'9", 150 and tired of bars. You/ young, hunky and hung into movies, dinners and great healthy sex (maybe more). Write to "CD" and send photo to Outweek Box 1195

GWF, 36

seeks non-couch potato to GWF 30+. I like: foreign/obscure films, new wave and rock music, Monty Python, The Far Side, foreign travel, reading, the Shore, and gourmet cooking. I am petite, feminine, and not religious. If you like: dancing, art museums, and maybe hot air balloon rides, send me a note with your phone number and a photo. Outweek Box 1199

OUTGOING GWM, 50,

seeks friend(s) for fun visits to local museums, galleries, theatre, dance, music, movies, sports, and weekend excursions. Pleasant, sincere personality and inquisitive/adventurous attitude more important than height, weight, build, looks, hair, color, occupation, race, sex, brains, religion, politics or age. Note with interests & phone to Hank. Outweek Box 1200

ROMANCE

GWM, 38, 5'8", 145, Br Hr, Bl eyes, moust., looking for romance! Enjoys Broadway, films, travel, dining out, quiet times at home. Seeks GWM, 25-45 w/similar interests for friendship and possible relationship. Good health, no smokers, drugs, or one night stands. Let's inspire each other. Photo/letter vital. Outweek Box 1201

INTO SHIT

from big, hairy asses. NOT into humiliation, just want to work your butt and watch. I'm W big, blt, 28, extremely gdikg. Into all-u-can-eat specials, coffee,

etc. OutWeek Box 1202.

DEJA VU

seems this 33, 5'9", handsome, healthy, GJM and you (25-40, smart/attr) have stood and talked (about books and plays and movies and music) like this before. The clothes you're wearing are the clothes you wore. (Don't you ever do laundry?) Was the smile you're smiling this sexy then? Let's get together and meet again and laugh again and love again. Let me know where and Outweek Box 1203

GAY RFD POET

34, 5'8", 135, HIV+, brown hair/eyes, glasses, seeks conversation with gay men about their lives. I'd go for a lover or a deeper understanding of gay diversity in my poetry. Outweek Box 1204

GWM, 34, 5'10", 150 lbs.

slim, young-looking, Br/Gr. I like movies, music, theatre and dinner out would like to meet other GWM for above for relaxing evenings and safe fun. No drugs. Write to RT with phone/photo. Outweek Box 1205

GWM, 26, 6', 170,

brown hair/eyes, attractive (I guess), East Village part-time activist, performer (kind of) humorous, sarcastic in a funny way, somewhat off-beat, not too serious, very sincere, undaunted, native New Yorker, seeking similar nice guys, 20-30, for friendship and who knows what. Send letter, phone, photo (or recent drawing). Outweek Box 1206

LESBIAN, 33

tall, slim, creative, sober, quiet yet spirited. I'm honest and considerate. A sense of humor has always gotten me through difficult times. The ability to laugh at myself has been my salvation. I love and am moved by books, birds, beaches, rubber stamps, movies, swimming,

hard work, music, conversation, and sushi. Outweek Box 1207

SHOES AND SOCKS

Hot, handsome guy with intense foot fetish wants to meet similar men for mutual scenes. Wall Street types a plus! Serious replies only, please. Outweek Box 1208

PROUST ADDICT, 27

Into kayaking, hiking, weightlifting, de la Soul, Nietzsche and well-rounded, non-money-oriented people. I'm looking for somebody around my age with whom to share a thousand and one mornings of post-tussle coffee and talk. Outweek Box 1209

ROMANTIC TOP

seeks slim bottom, 18-39. I'm 36, 6', 145, in shape, attr, creative, political. P.O. Box 1251, Canal St. Station, NY, NY 10013.

ULSTER COUNTY

Straight-acting, 37 year old, single, white male seeks GWM for friendship and sex. Sincere only. P.O. Box 275, Highland, NY 12528.

MASSAGE WANTED

GWM, retired gentleman, 135 lbs., 5'7", slim & trim seeks regular weekly massage by experienced male. Daytime. Mid-Manhattan. Please write to: Box 6095, Grand Central Station, NY, NY 10163-6018.

BE MY HORSE!

If you're well-built and like being straddled, feel my bare thighs astride you as I mount your shoulders, chicken-fight style, riding the back of your neck, and ride your bare back with you on all fours. Hot, experienced BMW, 47, 6', 175 lbs., considered attractive. Rider, Box 176, 70-A Greenwich Avenue, New York, NY 10011.

CHUBBY VILLAIN

GWM, 39, 5'5", 200, ctn. shv, hry chst, u/c seeks wl. blt. masc., imaginative studs to sweat out our hottest, wildest combat fantasy! No real "rasslin",

but our match can be as fun, erotic, and/or "brutal" as U desire! Costumes, nude, oil, tits, hot talk, "dirty" holds, jo, ss, midtown, day/night. Ph/ph 2 TJ, Box 112, executive Suite, 330 W. 42nd Street, NYC, 10036. Ethnic a+.

BLACK MAN

hairy hole, sweaty pits, healthy tongue seeks same (over 30) for mutual "no holds barred" private Mt. Morris sessions. Occupant, P.O. Box 263, New York, NY 10003.

LOOKS & BRAIN

GWM, 30, 170, 6'1", goodlooking and intelligent. Baseball, art, politics, books, pubs, safe sex. Interested? P.O. Box 1005, Stuyvesant Station, NY, NY 10009.

PENETRATE THIS

ultra-hot, hairless PRIMO-BUTT.Me: 29, Ital-Irish masculine LA/NY HANDSOME jock type stud. You: 100% masculine, non-wimp, in-shape, alert WM w/a PRIMO-COCK & emotional PENETRATION. Mike (212) 439-1191 (24 hour voice-mail) LET'S GET BUSY.

GWM ISO BLKGM

Lonely GWM ISO gay black man forlover and sex buddy on regular basis. Photo and phone a must. Be over 25-professionally employed and able to travel on vacations, etc. Boxholder, P.O. Box 4543, Trenton, NJ 08611.

YOUNG GWM, 24

BB., 5'11", masculine, hot, ready, seeks NY's hottest, most photographable. Send photo, hot photo. P.O. Box 430, Vilage Station, New York, NY 10014.

YO! READ THIS

2 hot guys looking to meet singles or couples interested in playing. We prefer the Pyramid to the Boy Bar. Would rather dance to the Cure than Donna Summer (yuch) and would rather be at a demon-

stration than at a retro Saint-at-large party. We R GWM's BI/BI, Br/Br, with good proportions everywhere. No clones. Your photo & phone gets ours. Play safe! 70-A Greenwich Avenue Box 387, New York, NY 10011.

INTELLECTUAL TYPE

Slim, boyish, intellectual WM, 32, swimmer, brown/green with varied interests seeks brainy, muscular guy next door, any race, 25-40, for possible relationship. Box 1220, NYC, NY 10026.

LIKE A VIRGIN..

O.K., Material Girl is more like it! GWM, 19, slim, brunette sexbunny sks hot muscle-dads. Photo a must! 847-A Second Avenue, Box #285 NYC, 10017. Nice arms a plus-the bigger the better!

ASKING FOR THE MOON

Are you 18-26, 5'8"-6', intell., hndsm, masc, smooth, vry well def. & hung huge? Do you want someone to appreciate your physical attrib as well as what's inside? I'm a publ auth and cmposr, (mid 30's, 5'10", 170); hthy, gd-lkg, sincere, witty and talented; I'm lkg for a romantic, monog., & mutually supportive rltshp w/ someone special. If you meet my criteriaps send photo and phone to Box 20061, London Terrace Station, NYC, 10011. NO DRUGS!

COLUM. GRAD STUDENT

GWM, 5'11", 160 lbs., br/br, fit as a fiddle. Enjoy marches, demos and dinner. Seek in-shape GM, any race for possible relationship. Letter/photo/ phone to RB, Box 790, NYC, NY 101008.

LESBIAN/FEMINIST

I'm vegetarian but allergic to cats. Love to read, eat out and go to movies. Live in Woodstock area. Please send photo and letter

to P.O. Box 684, Bearsville, NY 12409.

GWF-SEEKING TO

form friendship, network/social group. All boroughs welcome. 2x monthly meetings. Butches/femmes particularly welcome. Let's have good, clean, womanly fun. Join in time for the holidays. (718) 961-6236.

GWF 31,

seeks friends to share interests that include country living, gardening, R&B music, old movies and most important, polishing the inner soul. I'm gregarious, interesting and creative. I have 55 acres upstate I wish to start a business on. I need people with ideas and strong arms. Outweek Box 1233

GAY ASIAN

MANHATTANITE

5'10", 160#, athletic tanned body, attractive Calif-born Ivy League investment professional seeks intelligent, fun-loving men for friendship, companionship and possibly more. Likes: Tennis, skiing, theatre, all types of music, good food, intelligent conversation, travel, honesty, maturity and sincerity. Dislikes: cigarettes, drugs, apathy, pretension and ignorance. Please send letter, photo and phone # to: Outweek Box 1235

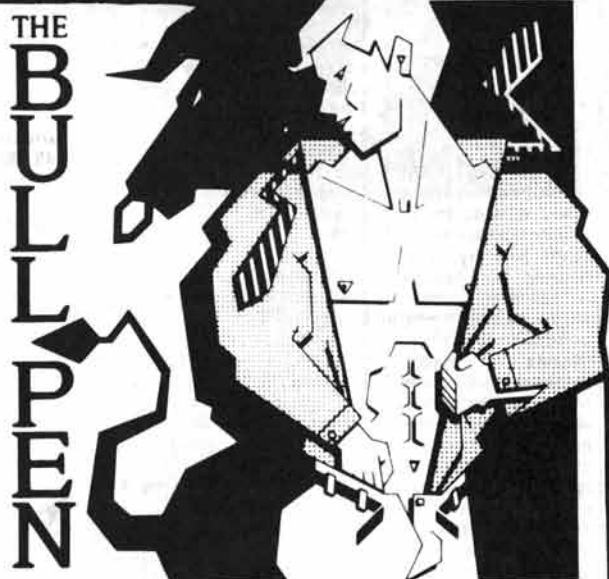
P-TOWN WINTER

Hot blond facing lonely winter seeks stimulation. I am 29, BI/BI, 6', 160 lbs. of lean, hard muscle. Spiritual, sensual smart and fun. Open to anything from phone sex to serious relationship. Send me your thoughts, hopes, dreams, fantasies-I will respond in kind. Outweek Box 1237

FRAT SCENES

Butch little blonde seeks other hot young top guys into initiations and other fun group scenes. Make your fantasy into reality. Photo/phone to Box

PERSONALS CONTINUE ON PAGE 72



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GWF TOGETHER

30 something, smart, easy going, Italian/Scorpio, feminist, healthy, happy, cool/warm/hot, old fashioned values mixed w/ wide streak of bohemianism seeks emot. healthy, soft-hearted, hot-blooded woman for life partnership spiced with beaches, brunches, friends, media (books/mags/films/eve n t.v.), all performing arts (I'm a prof. stage manager), changes, choices, hysterical laughter, wild sex, etc.--i.e., the right stuff! The real thing: trust, lust, love! Write OutWeek Box 1241

FLOWER OF THE MOUNTAIN

Yes, when I put the rose in my hair like the Andalusian girls used to or shall I wear a red. Yes, and how he kissed me under the Moorish Wall and I thought, "Well, as well it's him as another..." and then I asked him with my eyes to ask again and then he asked me would I say yes, my Mountain Flower...GWM, 28, mystical, smart, has ideals, open heart, sure voice. Photo/phone to PO Box 401157, Brooklyn, NY 11240.

GWF, 30, VERY PRETTY

funny, faithful, complex, moody, mature, sarcastic, selective. I'm semi-normal, not into gay scene, clubs, roles, or men. Searching for a goodlooking, unpretentious, older (30-42) woman with values and an off the wall sense of humour, who isn't dyke, tall, bi, easy, or a funloving partier. Redheads, dark-eyed brunettes, accents, kids, and big breasts are a plus. Recent photo and letter if you're for real, 'cause I am. P.O. Box 3092, Clifton, NJ 07012. Manhattan or Jersey preferred.

ASIAN STUDS

Chubby GWM, baby-

faced, 39, 5'5", 200, clean-shaven, hairy chest and belly, br/br, u/c, seeks w/blt., masculine GOM, "South Asians" 4 safe, hot action! Midtown, day/night. Phyp 2 TJ, Box 112, Executive Suite, 330 West 42nd Street, NYC, NY 10036.

CONNECTICUT

GWM, 28, seeks friends for my occasional business trips to New York or yours to Hartford. 5'8", 135 lbs., light brown hair, attractive. Race unimportant. Photo appreciated. P.O. Box 31434, Old State House Station, Hartford, CT 06103.

TALL TOPMAN-NYC

GWM, 6'2", 195 lbs., 40's, hunk, butch, smooth, sensitive, discreet, easy-going, into the arts. Safe sex only. Seeks caring relationship with bottom, tall, hunk, "NO" to smoking, drugs, drinking. "YES" to romance, sense of humor, fun times, sincere, good-looking, up attitude, hot safe muscle action, dancing, theatre, cinema, travel, art shows, mutual nurturing, and loving environment. Write: "W", P.O. Box 325, Wall Street Station, NYC, 10268. Photo a help if possible. Thanks.

TRUST TRAINING

GWM, 39, 6', 180, attractive, masculine, seeks similar professional to help unwind in 9 1/2 Weeks-type games of control. Discipline, teasing and trust. Safe, hot, erotic scenes involving fantasy, bondage, blindfolds, toys, but mainly my very creative mind (and yours?). I'm usually dominant, can be submissive depending on my partner. Let's explore and expand our limits of sensuality: letter, phone, photo (if possible) to: P.O. Box B20386, Columbus Circle Station NYC, NY 10023.

MUSCULAR TOPMAN

Sexy BB, 44, 6'1", 200#, 16" arms, 45" chest, 32" waist, S/P beard and hair,

healthy, imaginative & sane, prefers long, steamy, intense oral service from equally butch guys. Hairy, short, thick-built Jewish and Itals a special turn-on, but if you're a hot bottom & would love to give great head to this beefy, masculine guy, write me. Photos exchanged, returned: C.J., P.O. Box 20616, Col. Cir. Sta. NYC 10023.

INTELLIGENCE

Very intelligent, very handsome W/M, 35, 135, 5'8", Br/Bl, masculine with no affectations. Looking for another bright, natural guy. Mark, Box 703, FDR Station, NYC NY 10150.

MUSCULAR SLAVE

GWM, 37, 190# wants you for his slave. Friendly Master wants to dominate you for his pleasure and possibly yours. You should be very muscular. Large endowment a plus but not necessary. Responses with explicit photo and letter, phone # answered first. London Terrace Station #20276, NYC, 10011.

SUBMISSIVE WM,

40, 5'9", 145, dancer's body, will wear panties, nylons, high heels, etc., for donat hung men. Discreet, kinky dates at your place, NYC only. Lee, POB 146, Prince St. Station, NYC 10012.

GWM, 27, BANKER,

5'10", 155 lbs., brn/grn, friendly, handsome, intelligent, healthy, interested in friends and/or relationship with someone 5'11" or over with similar qualities. For fun with friends I like restaurants, movies, theatre, clubs, beach, travelling overseas, etc. I am fairly career-oriented and serious but into having fun whenever possible, and most of the time my job doesn't get in the way of my personal life. I would describe myself as caring, supportive and fun. Please write and tell me about yourself. PK, Box 1622, NYC 10025.

INTIMACY

Always need to be working on it. At 32, 5'5", 115 lbs., br. h & e, I am firmly established in my appearance, yet not set in my ways. Intermittent ACT-UPer, who likes to sing and when on my own watches late-night & Sunday morning t.v., seeks guy who also enjoys the arts and politics. Want to meet, go out, and-only if we're both into it-have sex. Greater commitment desirable, but not with anyone and only with some time. Reply to P.O. Box 20079, NYC, 10009.

BI WHITE MALE

Good-looking, very well-built, muscular, straight-acting/appearing guy, 36, 6', 170 lbs. Professional, healthy and discreet seeks similar professional well-built masculine guy for friendship and safe good times. Can be free weekdays. Box 2479, NY, NY 10185.

COCKSUCKER

Hot, horny handsome GWM, 37, 5'7", 165 lbs., brn/brn brd wants to suck men, 18-40. Let me wet your dick. 496-A Hudson St. F-48, NY, NY 10014.

SEEKS FRIENDS

White male couple, early 40's, healthy non-smokers looking to expand social circles, seeks other couples. Enjoy theatre, restaurants, day trips, home entertaining. Please write to: P.O. Box 1636, New York, NY 10185-0014.

KRAZY KAT SEZ:

Oi, yoi, yoi, what a unhappy ket I am these "brickliss" dazell! Monogamous hermaphrodite has lost her Ignatz end iz done cryin' about it. I'm seekin' en attractive, caring gesbian who can love an unusual girlfriend. Thrill-seekers, genderists, lust monsters and wierdos need not apply... I get enuff uh thet shit on thuh street. Send yer resumaze en pix to :

P.O. Box 20801, NYC 10009. Attn: K.U.A.

CAT WANTS A DOG

Beautiful boyish GWM-30/looks 20. 5'7"/120/brn/hzl-sleek, sensual, sensuous cat, seeks extra handsome champion pedigree dog-GWM, 25-35. Muscles, sideburns, sexy eyes hidden behind glasses, and hairy and/or bow legs a plus. Must have shots, no worms. Send photo / phone/papers to OutWeek Box 1258. Boxers, Bull Terriers, German Shepherds, and Great Danes welcome. No Huskies or Poodles, please. Out-week Box 1258

HIV+

Attractive Med Student, 30 yo, 5'9", 155, seeks masc M to share quality time. I love the Mets, walks in the park, cuddling, cats, quiet evenings at home, walking across the Brooklyn Bridge, theatre, cooking and good books. You should be content with quality over quantity, Romantic and supportive. Bklyn res. or Italian/Latin a plus. T.P. Box 7047, FDR Station, NYC, 10150. Will answer all so please include photo if you have one. I will reciprocate.

RSVP

I'm a successful, secure, admittedly shy, GWM, 42, 5'8", 144, and fit. Born with good looks, acquired tenderness, self-awareness and a romantic outlook; request the response of attractive monogamy-oriented guys for a quality life of playfulness and sensuality. Will exchange photos. P.O. Box 20141, NYC 10028-9991.

1 TO 1

relationship desired. WM, bl/bl, 29, 5'4", 135, good-looking, warm, sensitive, caring, real Looking for someone special, 25-35, who is honest, energetic, intelligent, romantic, etc. to build

meaningful monogamous relationship. Please send a letter and photo (if possible) to P.O. Box 7166, FDR Station, NYC, NY 10150.

GBM, 20, NYU

Attractive, earthy student seeks similar masculine, witty guy for warmth and special friendship. Latins, Europeans (French), Caribbeans a big +. Genuine replies only. Box 996, New Rochelle, NY 10801.

FRIEND/LOVER

GWM, 29, 5'4", 135, Bl/bl, good-looking, intelligent, shy, healthy-not into bar scene because I'm shy-I find it hard meeting people. My tastes are varied-music, film, theatre, parties, dancing, reading, country drives, antiques, quiet evenings. I seek a long term friendship/relationship w/someone I can count on to be there. If U R 28-36, trim, good-looking, intelligent, masculine, sensitive and easy-going, please respond w/photo and phone and detailed letter to P.O. Box 7166, FDR Station, New York, NY 10150. Thanks.

GWM, ITALIAN

42, 5'9", 145 lbs., Br/Br, moustache, good-looking, masc., many interests seeks similar men for friendship & safe sex relationship, staches and hairy a +. photo/phone. Box 831, Grand Central Station, NYC, 10163.

I NEED A MAN

who'll take a chance... on being open, aware, close, safely intimate, a friend. Possible relationship/love can develop w/time-work. Sure, we all have preferences; but, life's too short to get hung up on absolutes/attitudes that are unrealistic. I'm a non-perfect, non-cretin, nice bottom GWM, 45, 5'7", 210 who seeks a basically top similar male. Write: P.O. Box 4547, L.I. City, NY 11104.

970-LOVR

5

6

8

7

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HOMOSCOPE

October 2-8
by Esoterica Porcelana de Zodiaca



quarrel. Watch that temper!

ARIES 3/20-4/19 Girlfriend, this week not only has you so uptight you could kill, but it's also going to put a major dent in your purse. The new moon on the 29th last week made you confront many things that you didn't like. Mars aspecting your sun, along with all those cardinal planetary transits, are bound to put a bee in your bonnet. Mercury goes direct on the 4th which should clarify and resolve a lovers'



celluloid, especially when you take up half the frame darling!

TAURUS 4/20-5/19 Your wardrobe is exactly that, a WAR-Robe. So go shopping this week. The Scorpio moon on the 2nd-3rd has you paranoid and touchy so don't get depressed and pig out. Drama can be fun but you may just be in search of more rolls, instead of roles. Unless you're really into serious chubby chasers then you better cool it with the mud pie and beer. Remember, cellulite looks deadlier on



girl could get desperate.

GEMINI 5/20-6/20 Stop acting like such a slut! Big deal, so you can collect more phone numbers in one evening than all those 540 lines put together. You're too afraid of emotions and vulnerability. Mars trining your sun sign will help you slide in and out of excuses this month. You can not only be a snake, but you're also a snake charmer. No wonder why Gemini rates so high statistically in petty thievery. I guess a



You're having tons of unexpected shake ups.

CANCER 6/21-7/22 Look honey, just because lucky Jupiter is conjunct in your sun sign, don't foolishly blow your wad. Jupiter gives you more money opportunities but it also fattens up your needs. Mercury goes direct on the 4th so you can clear up that pretty head. Last month's s.n.a.f.u.'s in mechanical failures and mail room screw-ups will leave a lot of unattended business to clean up at the work place.



lous makeover are the 4th-6th.

LEO 7/23-8/22 Pluto is squaring your sun sign for some time now. Madonna, the world's most famous Leo, has changed her image and remarketed herself every other week because of this important planetary transit. So what have you done for that tired old doo lately? Remember, if it weren't for peroxide, enamel, silicone and, as of recently, retin-A, we wouldn't have a LEO in HOLLYWOOD. Best days for a fabu-



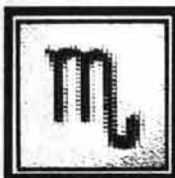
where their bound to get goosed by some drunkin' perv with Roman hands and Russian fingers. The 7th and 8th will be a more harmonious part of the week. There's a raise in salary coming your way. Watch that smart mouth of yours or you'll blow the whole thing.

VIRGO 8/23-9/22 With that triple conjunction of Saturn, Neptune and Uranus in Capricorn, trining your sun sign, life should be a Roman holiday. Unfortunately, it's not. You can't make a decision so all you seem to be attracting are lechers. Virgo drag queens are going to get spooked this week, while Virgo lesbians will get bored with long walks, carrot cake and poetry. Gay boys should avoid crowded cruise bars



man's/woman's terms. You're acting like an ambitious, power seeker from a night time soap. This really pisses your co-workers off and makes you moose dung in the popularity department.

LIBRA 9/23-10/22 There's something fishy going down at the office. Perhaps you should spend some time in contemplation. You're really getting the shaft since Mars is conjunct your sun sign. This further complicates the fact that Jupiter opposes Uranus, Neptune and Saturn all square your sun with Mars. I know the star jargon really floors you plebes out there so I'll put it in lay-



unconsciousness and pose you for some regrettable sleazy polaroids.

SCORPIO 10/23-11/22 You are the perfect person for someone else's lover to have an affair with. The planets are in such a great position that we should call this "National Dominatrix Week." You're the reluctant celebrity on the 2nd and 3rd with the Venus-Moon, Pluto activity. This is a bad week to get drunk on a first date. A perversely humorous partner may take advantage of your horizontal



about to enter your sun sign which brings a fleeting bout of popularity.

SAGITTARIUS 11/23-12/20 You're always sticking your foot in that big mouth that just spills out cold, insensitive honesty. You also make a lousy liar so don't further complicate matters by exaggerating a story meant to help a friend. The 4th through 6th gives you a chance to reap rewards for prior efforts. You are very lucky though. Start planning your Halloween costume early. Venus is



a queen if that's your proclivity. If it isn't then break out the Budweisers (not Coors), have a beer blast and butch out.

CAPRICORN 12/21-1/19 Let's face it darling, you're no boybar beauty. There's no need to be depressed though. A change of hair color works miracles for autumn doldrums. Avoid foul weather friends. You don't need negative energy around you so simply ditch any mother who doesn't support your program. The 6th-8th brings joyful energy. It's your weekend to party and be treated like



professional is such a bitch when mother nature has one set of glands screaming to another.

AQUARIUS 1/20-2/19 Being such a gifted slavedriver you'd better deliver promises with those co-workers of yours. If you're trying to just talk bullshit they'll eventually spook your ass out. On the other hand romance at the office will be very prevalent on the 4th-6th. Trying to remain



You try to act like you can't take it anymore but you really love it. You're one of those people who, when they say no, really mean yes. Jupiter, and Pluto trine your sun all year so the more you put out, the more you receive. Being basically easy your reputation is that of a very, very uninhibited person.

PISCES 2/20-3/19 Being a neatness fanatic won't alleviate the state of internal disarray you're feeling. Screw the dusting, the dishes and the vacuuming. With planetary transits like these honey go out and party. The 4th and 5th will bring minor frustrations, hopefully not of the sexual kind. You seem to be playing the role of den mother to your emotionally disturbed friends.

For personal astrology and tarot card readings mail your name and telephone number to Esoterica Porcelana de Zodiaca, c/o OutWeek Magazine, 77 Lexington Ave., Suite 200, New York, N.Y. 10010.

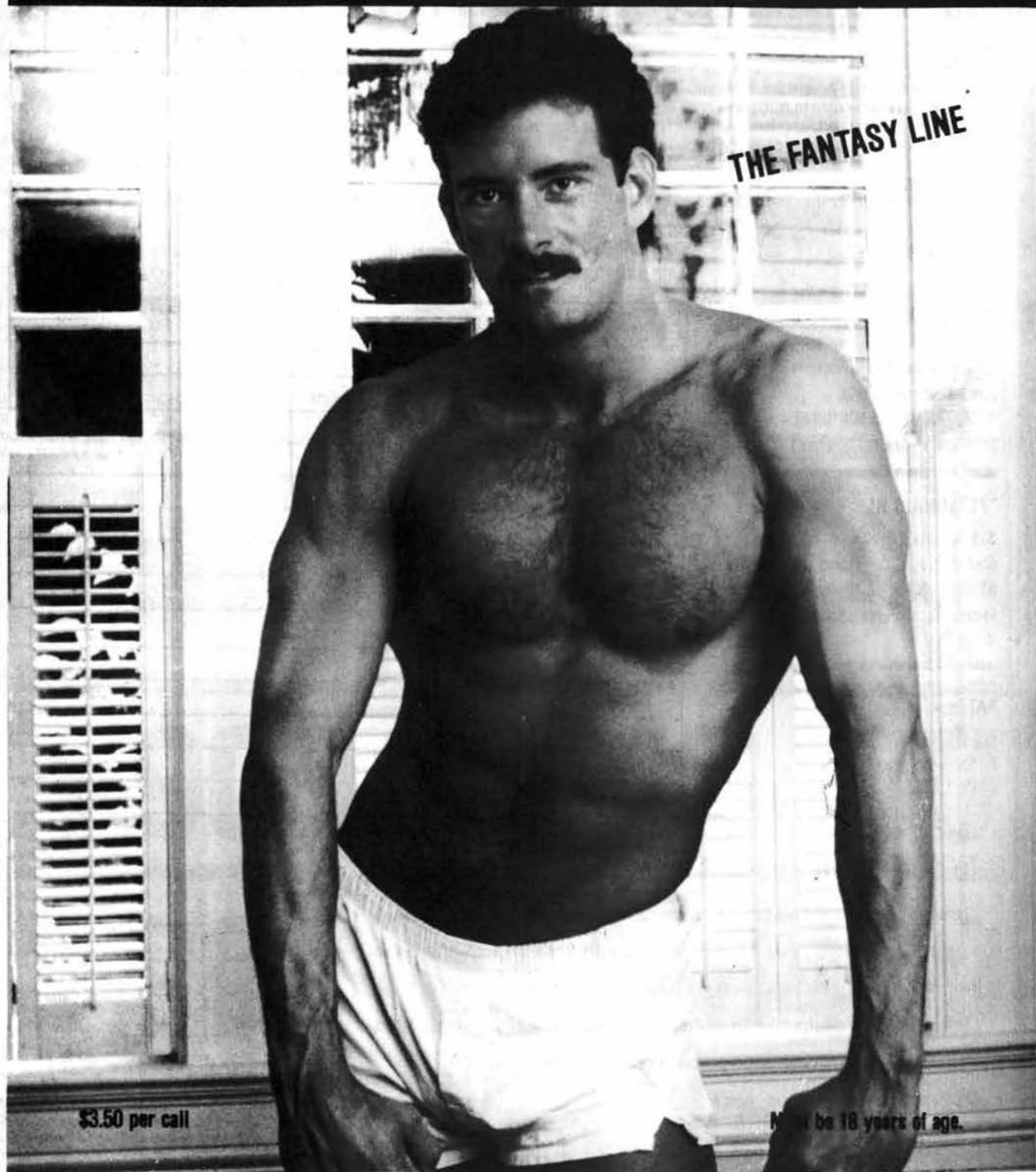
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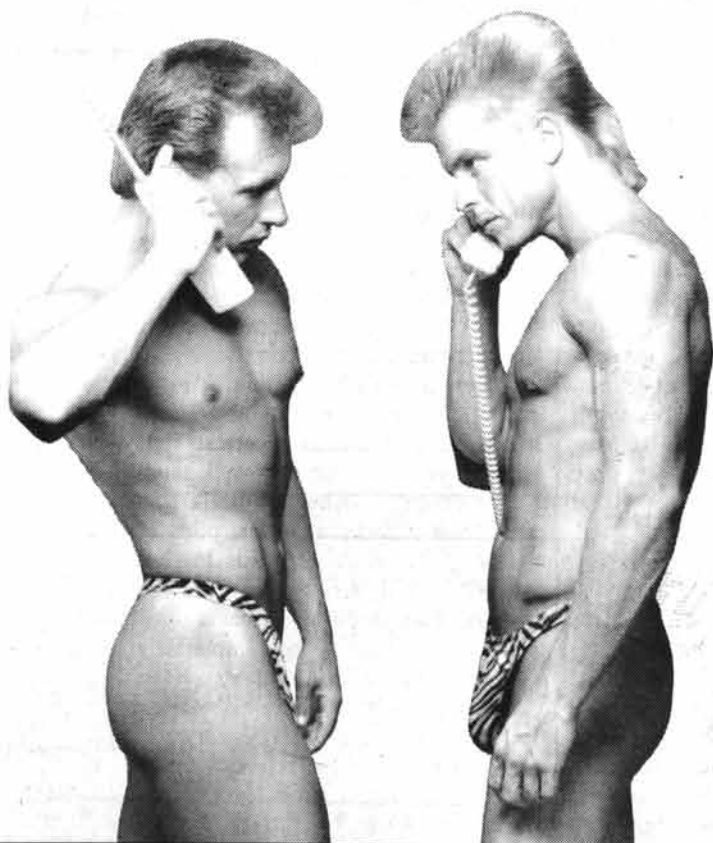
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CAFE OLÉ from page 54

emaciation. Smoking incessantly, his monologue bristles with anti-authority mottos and numerous sexual expletives. This non-talent had the nerve to hog the stage for 15 painful minutes. Oh the agony! Impala should immediately gallop across the Hudson, revert to his given name and live a quiet but anxiety-ridden life far from the madding crowd (apologies to Thomas Hardy).

If Impala disappoints, Woodbury's short interlude is a breath of fresh air. Blond-maned with twinkling blue eyes, she innocently offers a funny takeoff on the "Just Say No" anti-drug campaign. Woodbury scrunches her body and demurely crosses her legs while relating the tale of 16-year-old Ann. Speaking to us from the grave, a remorseful Ann relates her crime. Once she was a thriving teenager intent on performing some good. Now she is dead, an unfortunate occurrence due to her drinking too much (what else?) Cafe Bustelo.

Show business tradition demands a strong finale and Carmelita Tropicana, Loisa's answer to Carmen Miranda, makes the Muses proud. For years, Tropicana has conducted her unique teachings at various venues. Since I do not "hablo español", her humorous and lopsided "Spanish Lesson" is always a welcome treat. Tropicana squeezes every ounce of heavenly pulp out of each student. We learn consonants and "bowels", why Spanish's bisexual words hold the key to comprehension and how "Speaking in Tongues" is synonymous with fluency.

Dudley Saunders closed the evening leading the audience in a heartfelt rendition of "Amazing Grace", a Cafe Bustelo tradition. Fifty voices united together, some females giving Judy Collins a run for her money. Outside, the night was still young. Impalas would soon make a beeline to the Lincoln Tunnel and I would practice my "Spanglish" on the first available cabdriver. ▼

("Cafe Bustelo in Exile" performs every other Sunday evening at 8 pm. Address is 62 East Second Street. For information call 212-969-0805)

SENSATION from page 55

It's a recurring theme in the book that many people had love/hate relationships with Bennett: he could be manipulative and calculating, often using personal information to get a good performance, and was inept at firing people (particularly Lainie Kazan in *Seesaw*), but he could also be incredibly generous, voluntarily restructuring the *A Chorus Line* royalties so that the original participants shared in the wealth, and could be especially loving, creating a special bond with people he cared about. And his professional accomplishments are staggering; Bennett had an unerring instinct for the theatrical. In the words of Tommy Tune, "Michael Bennett knew how to make a number 'come' better than anybody."

Ken Mandlebaum has done a superior job of recording and appraising Bennett's place in American theater: I have this image of Mandlebaum sitting down to write this book surrounded by stacks of tapes, piles of transcripts and index cards loaded with notes and cross-references. From his plethora of material, he has synthesized an informative and immensely readable book. About the only area in which I can find fault with his analysis is in his discussion of the gay themes in *A Chorus Line*. He says that "making the gay element an integral part of the action" made the subject "acceptable to a broad public, probably for the first time." He seems to forget that *The Boys in the Band* played 1,000 performances Off-Broadway beginning in 1969, and that much of the gay material in *A Chorus Line* is of the same self-pitying, self-hating variety that appears in *Boys*. He quotes co-author Nicholas Dante as saying he thinks that it "paved the way for *Torch Song Trilogy* and other gay material that reached Broadway," but Dante flatters himself with this assessment.

It's especially appropriate and pertinent to be reading *A Chorus Line*... as the new theatrical season begins, given that it is being heralded as one of the busiest for musicals in recent years. Mandlebaum's book is an excellent reminder of how the work and vision of one man affected what we will be seeing for years to come. ▼

NEW YORK JOURNAL from page 31

worker, the nurse, the attending physician, all explain.

And when pressed, they add, "A.M.A. means you really shouldn't go home."

"I'm going nuts! I can't stand this place anymore! Get me out of this damn corridor!" Those words echo day after day, bouncing stretcher to stretcher down the hall. A few more faces disappear.

"He really wants to be at home," an overseeing physician counsels when he phones me in Jersey. I'd been relieved after 36 hours by a friend. "And a patient's wishes, they're very important to me."

"I've been talking to David about going home. He very much wants to be at home with you," the social worker confides when she calls a few minutes later. "What are the chances of that happening?"

"David's not coming home to shit himself to death without medical attention on my couch," I respond firmly. "You're better equipped to deal with his medical problems than I am."

I'd actually been wavering.

"Oh take him home," friends good-heartedly counseled.

"Please! Please! Please!" David himself begged.

It was hard to say "no." David would have to come to my apartment where I and others could care for him.

I held Power of Attorney. David told them to have me sign the "Do-Not-Resuscitate" order that first evening.

Care partner games. Patient games. Life and death games. Why so many calls from the hospital as soon as I came home?

Realization earthquake. A giant crack had opened in the middle of the road—a sharp, clear dividing line.

There I was on one side, at home—and on the other side were the medical folks doing what they had been trained to do, albeit almost unwillingly—caring for David.

The social worker games, the nurse games, the doctor games had failed. We'd wait to get that room. Our faces were not going to disappear. ▼



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HOTEL MARTINIQUE from page 51

lates the play into a form that is especially meaningful for young people and co-producer Tim Stadard often sets aside seats at each show for young people who live or have lived in the shelters.

The multi-racial ensemble of actors, who take on many roles throughout the evening, are very strong, though Lisa Carballo is particularly notable in her versatility and depth. The set is simple and unobtrusive as it should be and the lighting is adequate for both the needs of the actors and the audience. The only technical glitch seemed to be with the sound system which in some cases overpowered the singers and made it impossible for the audience to understand the lyrics. Because the lyrics are so crucial to the development of the stories, this is a significant but easily rectified problem.

Artistically there could be some streamlining — in toto, the work has a rollercoaster feel to it, and although

this seems inherent in the topic, a bit of directorial editing could help. The range of experiences and feelings that are portrayed through the many characters in addition to the appalling facts about homelessness that buttress so much of the material elicited a responsive and appreciative chord in the audience.

Delmore Schwartz once said, "I once was good but became evil because I believed too much in other human beings" and this would seem to be one of the net results of a system that fails its supposed recipients. But there is very little about how human beings become cruel after cruelty has been exacted upon them and instead we are left with a sense of the amazing strength of the human spirit in dire circumstances. *Hotel Martinique* is an urgent and well thought-out call to action for all who see it. Its message and method make it an evening of theater that is more than well spent and whose effect lasts long after the final curtain call. ▼

BLACK RAIN from page 48

second tale, a slightly corrupt but not corruptible cop, Nick Conklin (Michael Douglas), and his partner, Charlie Vincent (Andy Garcia) are ordered to return to Osaka an infamous Japanese gangster, Sato (Yusaku Matsuda), who they had previously arrested for murder in New York. Their troubles really begin, however, when they mistakenly hand him over to his own men, mistaking a Japanese insurance certificate for a prisoner release form. Losing his partner to a knife-swinging Japanese motorcycle gang, and forced to take on a Japanese partner (Ken Takakura), Conklin nevertheless tears through the incomprehensible Japanese landscape of velvet-lit geisha houses and factory-stacked apartment buildings to re-capture the prisoner he had so incomprehensibly lost.

In the film's xenophobic imagination, Japan's incomprehensibility—or, in the more racist term, inscrutability—stems less from its complex and unique culture, as from its failure to be American. Japan is thus constructed as an empire of contradictory clichés: the police are methodically inefficient, the criminals honorably dangerous, the

public spaces spaciouly cramped. Even the faces of suspects in the police photo book are "identical strangers." What stands out as unique, and therefore dangerous, are the elements of Japanese culture—its economic superiority; the disrespectful Yakuza, Sato; the criminal plot to counterfeit American money—which are, in the film's eyes, the legacies of the American "black rain." Thus, the object for which Sato murders and with which another Yakuza tells Conklin, "I will pay you back for Hiroshima," is the perfect \$100 printing plate which would flood the American market and demonstrate how the Japanese literally *make* American money better than Americans.

Opposed to Scott's paranoid American view of Japan, Shohei Imamura's reviews the legacy of Hiroshima and the black rain it created from the perspective of those most affected, the community of Japanese survivors who carry that day not only within their memories, but even more importantly, within their bodies. The film focuses on the fragile lives of a couple, Shigematsu (Kazuo Kitamura) and Shigeko (Etsuko Ichihara)—both who directly experienced the blast—

and their niece, Yasuko (Yoshiko Tanaka), who, while not present to the actual blast, was splashed with the black rain. This family, along with the community about them, is formed less by heredity or custom, as by their shared past and possibly shared fate; a fate which marks them off as outcasts within Japanese society. Although the Japanese government compensates them for their radiation sickness, it cannot alter the public fear that surrounds them. While Yasuko, for example, is both beautiful and of marrying age, no one will have her when they discover her past, even though her uncle almost comically collects medical certificate after medical certificate attesting to her health.

Following a narrative tradition established by Mizoguchi and Ozu, the characters move unanxiously through the story as if they knew that their lives and the film must end at the same time. While they remember in horrific detail that day—the charred bodies littering the streets, the corpses clogging the rivers, the mutated bodies which can now only be recognized by the shape of the belt buckle—they nevertheless attend each other with protective tenderness and an unspoken identification. As such, they fear for their own lives through their concern for others. All around them, friends who appear healthy become nauseous, grow dizzy and without warning, die. And what is most poignant in this historic narrative is how profoundly it echoes a crisis currently happening all about us. Without constructing a grandiose and undoubtedly false historic analogy, I found it nevertheless difficult to watch this film without reading the current AIDS crisis in the acutely personal fear each character experienced and the even more moving community these characters constructed for each other. ▼

MIDSUMMER NIGHTS from page 50

tions are of the most easily available and soothing sort, where all is done well even if it's been done several times before, where the sand has been trod and trod and trod. Pleasant as it is, it's a shame that the creators of *Midsummer Nights* have worked so hard on keeping such familiar material so relentlessly familiar. ▼

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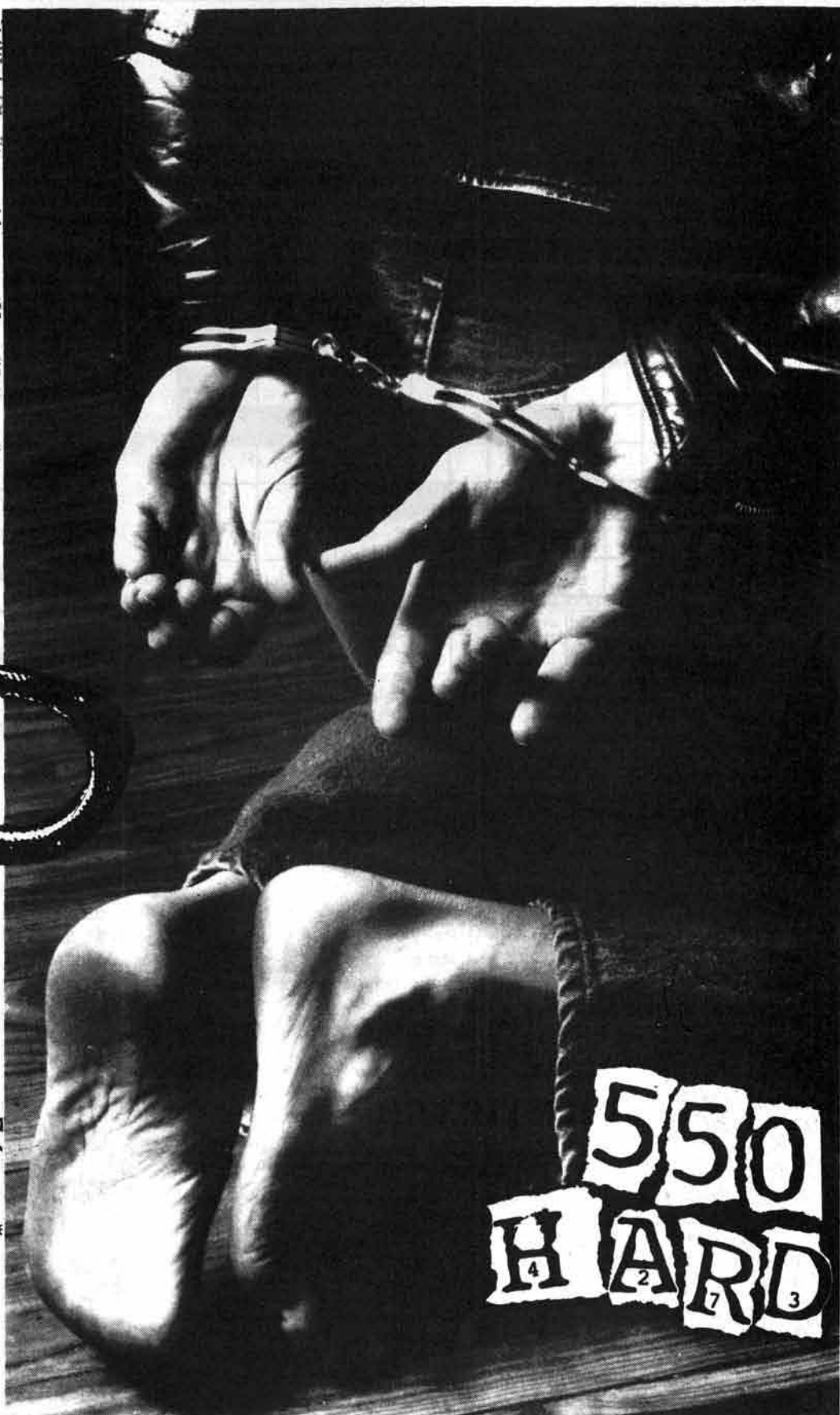
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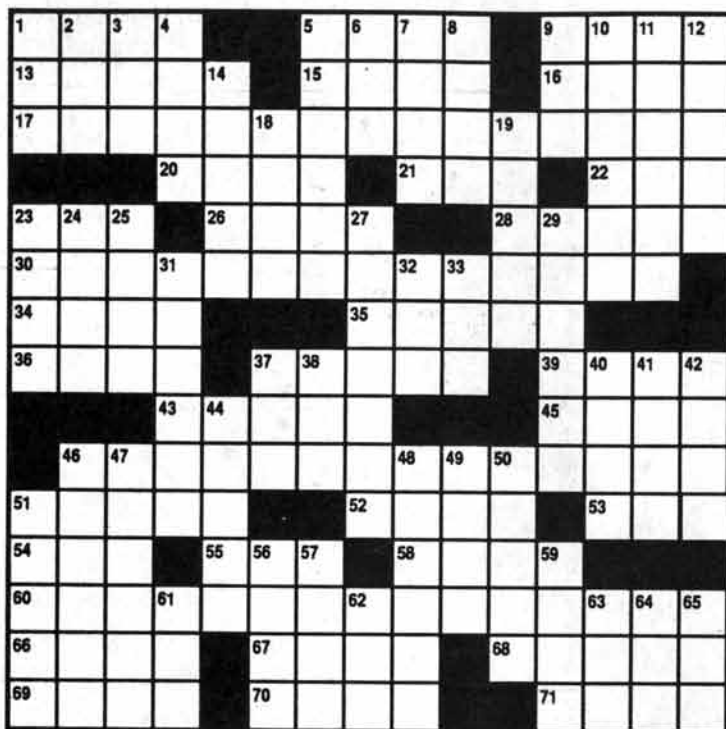
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OutWeek Crossword

by Phil Greco
Edited by Gabriel Rotello



8. Laugh
9. Scot: gall
10. "..._____ of the masses."
11. Michael _____
12. See 46 Across
14. _____ Hopkins
18. None
19. More
23. Mel et al
24. Ostrich
25. _____ end
27. Outings
29. Pieces for 8
31. Rio _____
32. Tub
33. Crude metal
37. Note of the scale
38. Soul, to Gide
40. Pasolini
41. With regard to
42. Players
44. Heart chambers
46. African country
47. "You _____ Me"
48. Impetuously
49. Wavy
50. Iranian's foe
51. Eddas
56. Braun and Gabor
57. Nevada city
59. Gymnast Thomas
61. Understand
62. Get color
63. Auricle
64. Greek letter
65. Gay composer Rorem

SOLUTION IN NEXT WEEK'S OUTWEEK ON SALE MONDAY

ACROSS

1. Biblical masturbator
5. Prison slang: fresh _____
9. Author Vidal
13. Star in Orion
15. Lesbian artist Bonheur
16. Imitated
17. Song about fellatio?
20. Catch
21. Yankee Steve
22. Cuckoo
23. Bobby _____
26. Leak
28. _____ Fields
30. Musical about a lesbian's marital breakup?
34. Rend
35. Gem weight
36. Poet Teasdale
37. Italian poet
39. GWTW, e.g.
43. Ruth's mother-in-law
45. _____ Turner

46. (With 12 down) Film about gays on Christopher?
51. Scoff
52. Subject to approval no risk (abbr.)
53. Dye
54. Mature
55. Suffix: person connected with
58. State abbr.
60. Plea for a transvestite?
66. Toward shelter
67. Uptight
68. Angry
69. Marquis de _____
70. Electronics co.
71. Tradition (abbr.)

DOWN

1. Sphere
2. Nothing
3. Bygone
4. Word with room or paper
5. Sexually unresponsive
6. Charged particle
7. Jets

SOLUTION TO LAST WEEK'S PUZZLE

ISSUE 15 SOLUTION
TO BE PRINTED IN ISSUE 16



GCN

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Thursdays

10:30 pm

Pride & Progress

- Gay Week in Review
- Act-Up
- GCN Close-Up
- Sports
- Lavender Health

11:00 pm

The Right Stuff

- Naming Names
- All About Women
- Media Watch
- Staying Out
- Around the Country

October 5

Treatments for AIDS/HIV:
The Politics of Access
with Andy Humm, Derek Hodel (PWA Health Group), Mark Harrington (Treatment & Data, ACT UP), and a representative from the AIDS Treatment Registry.

The Crowning of the King and Queen of New York

Sundays

11:30 pm

Men & Films

Reviews of male erotica along with interviews behind the scenes with film stars

October 8

Great Sex in the Outdoors,
Viva Macho II, and *Champs*

Mondays

10:00 pm

Be My Guest

Sybil Bruncheon hosts a panel game show with surprise guests.
Frankie Loves Johnny An original gay soap opera.

October 9

Vintage Sybil from the Olde Days
Episode #2
The Salon

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